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ARCHAEOLOGY



PUEBLO BONITO

CHACO CANYON, N.M.

Published by

THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

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THE CHACO DESERT.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

JANUARY-FEBRUARY, 1921

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THE CHACO CANYON AND ITS ANCIENT MONUMENTS

By EDGAR L. HEWETT

I. INTRODUCTION.

SOME centuries ago, a group of communities lived along a small waterway on the western slope of the continental divide in latitude 36 north, longitude 109 west, a place that is now known as Chaco Canyon, New Mexico. No written word of history exists concerning them. No convincing tradition¹ of them had ever been found among living peoples until, on the eve of sending this article to press, when a rich field of Chaco tradition was discovered among the Tewa of the Rio Grande valley. The name by which they knew themselves and were known among their contemporaries is lost utterly. If the language they spoke still exists we do not know of it. Of all the peoples of the ancient world whose achievements have survived the ages, none have more completely attained oblivion. It is hoped that somewhere the blood, language and cultural potentialities of

these remarkable people survive to become available in the evolution of the coming American race, for it was virile stock.

A strip of land seven miles long by a mile wide embraces the entire area that these communities inhabited.² It is probable that they never cultivated more than 3,000 acres of land at any one time and never numbered more than ten thousand inhabitants, but they left as their racial autograph evidences of great cultural power. In enduring architecture for residential use, indicating highly organized religious life and social structure, they attained to levels not surpassed by the architects of the ancient world. The master builders of antiquity in Asia, Africa and Middle America excelled them in temples and mural embellishment but not in substantial residence

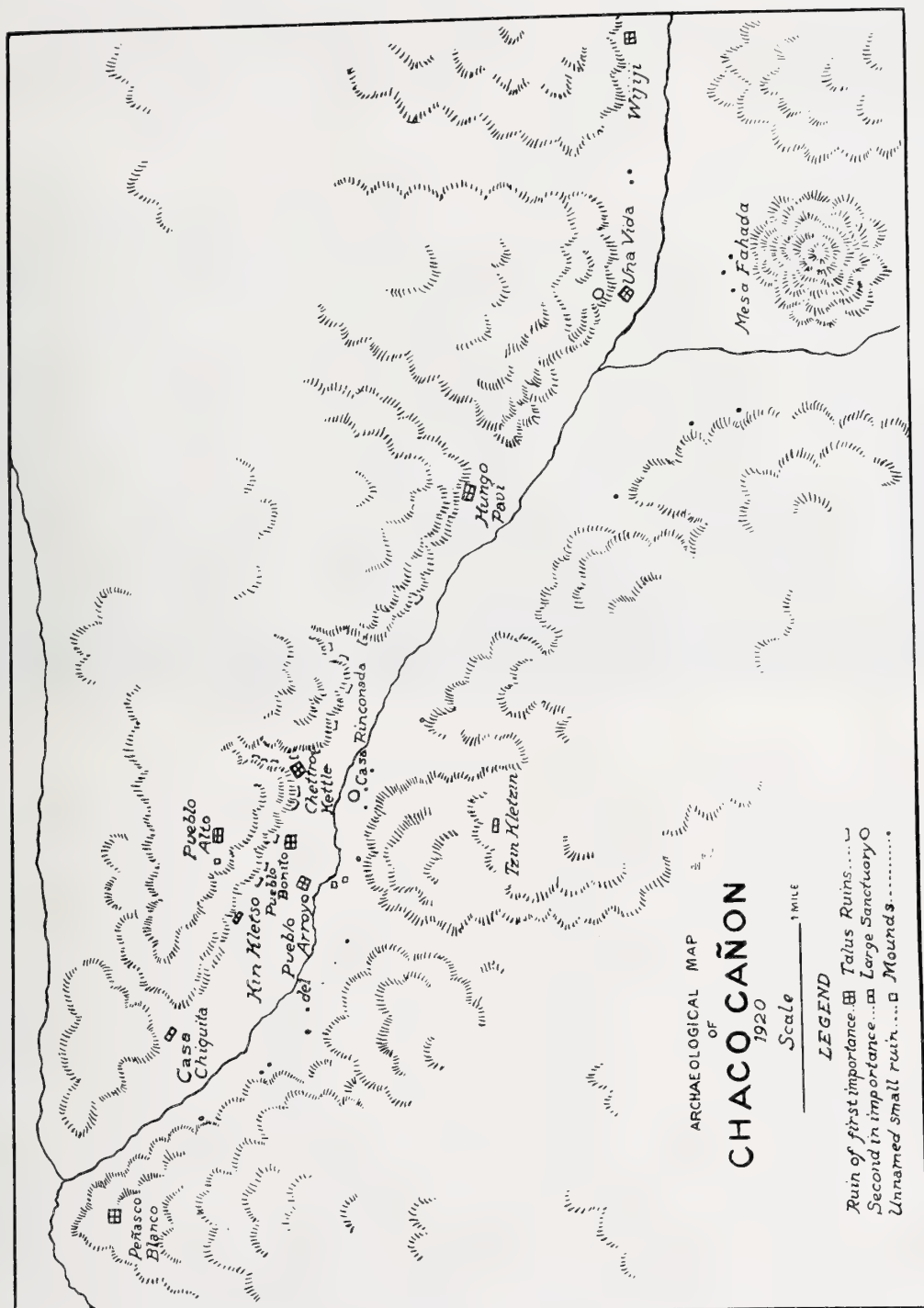
¹Folk tales in which they figure have been found among the Navaho. One touching Pueblo Bonito has recently been recorded by Mrs. Lulu Wade Wetherill and Dean Byron Cummings.

²Two ruins, Kin Klizhin (The Black House) and Kin Biniola (House of the Winds) on tributaries of the Chaco, at a distance of five and ten miles to the southwest from the central group, and Pueblo Pintado (painted) fifteen miles east above the origin of the Canyon near the beginning of Chaco Arroyo, are treated as outposts. They appear to be identical in culture with the central group.



THE SOUTHWEST: Distribution of Ancient Population.

1. Rio Grande. 2. Rio San Juan. 3. Colorado Chiquito. 4. Rio Colorado. 5. Rio Gila. 6. Chihuahuah Basin. x. Chaco Canyon.





CHACO CANYON: Chetro Kettle twenty years ago.

building. In ceramics and some minor arts they reached a plane worthy of the greatest of their contemporaries.

Such is the claim of Chaco Canyon to investigation. The ruins of twelve large community houses, numerous small sites and the accessories of community life, such as sanctuaries, cemeteries, stairways, trails, ditches; the evidences of economic resources, such as fields, plant and animal food, fuel and building material, together with cultural remains of industrial, esthetic, social and religious character constitute the material available for study. Additional light may be obtained through the study of the somatology, language and culture of tribes inhabiting adjacent regions—Pueblo, Ute, Piute and Apache.

The writer began the study of the ancient communities of Chaco Canyon in the summer of 1902 under the auspices of the New Mexico Normal University. Among the results of this first visit were: (1) the first archaeological map of Chaco Canyon, prepared for the Bureau of American Ethnology in 1905, and made the basis for President Roosevelt's proclamation by which the Chaco Canyon National Monument was established in 1907; (2) a short article on "Prehistoric Irrigation in Chaco Canyon," published in *Records of the Past* in 1905; (3) the articles on Chaco Canyon ruins in the *Handbook of American Indians* in 1905-6; (4) the description and discussion of Chaco Canyon ruins in "Historic and Prehistoric Ruins of the Southwest and



CHACO CANYON: North wall of Chettro Kettle.

Their Preservation," prepared for the Department of the Interior in 1904; in "A General View of the Archaeology of the Southwest," prepared for the Smithsonian Institution in 1905, and in "Les Communautés Anciennes dans le Désert Américain" published in Geneva, Switzerland, in 1908, and (5) information furnished to Congress and the Department of the Interior from 1902 to 1906 in connection with the proposed laws for the preservation of American antiquities.

Owing to incessant duties incident to the founding of the School of American Research and its affiliated institutions, the Museum of New Mexico, at Santa Fe, and the Museum of San Diego, California, no further research work was done in Chaco Canyon by the

writer until the year 1916 when an agreement was entered into between the Smithsonian Institution, the Royal Ontario Museum of Archaeology, and the School of American Research, with a view to making this a field of investigation for a term of years. The plan was accepted and the work authorized by the Department of the Interior June 19, 1916.

Acting under this authorization a small party proceeded to Chaco Canyon for the purpose of making a re-examination of the field and preparing detailed plans for the following year. This was done in the fall of 1916. With the entry of the United States into the World War in the spring of 1917 all work of the character proposed was suspended. The appropriations from



CHACO CANYON: Pueblo Bonito, north wall, twenty years ago.

the state of New Mexico for carrying out the part of the School of Research in the project were continued from year to year and the funds pledged for the part of the Royal Ontario Museum were held available on call. The Smithsonian Institution did not succeed in getting from Congress the necessary special appropriation for its part of the undertaking.

In 1919 preparations were made by the School to resume its research program including the Chaco Canyon project. The Canadian institution signified its readiness to proceed. Accordingly, in the spring of 1920 new plans were made and work commenced. Provision has been made for not less than five years. The plan contemplates a study of the physiography of

the region; its place in the Pueblo area; a digest of everything that has been written about it; a collection of all photographic records that have been made of the ruins from the earliest times to the present; a thorough study of the architecture, art, economic resources and ethnological relations of the ancient inhabitants.

In short, the undertaking is to uncover such facts as are obtainable concerning these extinct communities and to produce as far as such facts warrant a picture of the life that was lived ages ago in this remote place. It is obvious that for this purpose the entire region with every factor of environment and ethnic relationship must be studied. Such excavations must be undertaken as are necessary to the purpose in view



CHACO CANYON: Pueblo Bonito from above

and every effort made to effect the preservation of this remarkable group of ruins. The physical, intellectual and spiritual development of a people capable of such achievements as that exhibited in the Chaco Canyon culture constitutes a priceless chapter in the history of the human mind, especially valuable as evidence of the character and attainment of the native American race.

A decision on the question of site for excavation was not difficult to reach. Of the twelve ruins in the seven miles of canyon above mentioned, eight: Wijiji, Una Vida, Hungo Pavi, Kin Kletso, Casa Chiquita, Peñasco Blanco, Pueblo Alto, and Tsin Kletsin are single, isolated buildings remote from water, and of secondary importance. Four: Pueblo Bonito, Chettro Kettle, Pueblo del

Arroyo and Casa Rinconada, constitute a central group which, with their accessories, may be considered as one town, the buildings and mounds belonging thereto being included in a circle of a quarter of a mile radius. Interest in the Chaco Canyon culture, therefore, is concentrated in this central group. Insofar as the story can be told by excavation, it is to be uncovered here.

Viewing the central group from purely scientific considerations, only one choice of site was possible. Pueblo Bonito, the largest of all, was for four years the scene of excavations on a large and expensive scale by the Hyde Exploring Expedition. Approximately \$40,000 was expended on this work during the years 1897, '98, '99 and 1900; a sum which, because of the cheap labor and subsistence of those days, would do



CHACO CANYON: Pueblo del Arroyo.

the work of more than twice that amount now. About one hundred Indian workmen were kept employed. The work was under the scientific supervision of Professor Frederick W. Putnam of Harvard University and the material secured was placed in the American Museum of Natural History in New York. Mr. George Pepper, who was in charge in the field, informs me that Pueblo Bonito was about 60% excavated. As that was in the days when neither government nor private excavating was done with a view to clearing out and repairing ruins, the excavated rooms were, as was the custom of the archaeologists of that time, refilled as the work advanced, this being considered the best method of preserving the walls.

Accordingly, the excavation of Pueblo Bonito now would mean some years devoted to dead work; that is, to the re-excavation of rooms previously emptied, thoroughly examined, contents recorded and all museum material found therein removed to its final repository. Moreover, Mr. Pepper's report on this work has not yet reached publication, but will be issued soon by the American Museum of Natural History. Therefore, Pueblo Bonito seems unpromising as a scientific proposition.

Pueblo del Arroyo, the nearest house in the group to Pueblo Bonito, about 150 yards away, is a comparatively small ruin, much reduced by vandalism. It would naturally be the next considered. Its minor importance, to-



CHACO CANYON: Hungo Pavi.

gether with a practical reason that will be stated later, dismisses it from consideration. Casa Rinconada, across the arroyo, a few hundred yards to the south is not a house but simply an enormous kiva. It was probably the great sanctuary of the central group. It lies in the region that is supposed to have been devoted to the burial of the dead from Chettro Kettle, Pueblo Bonito, and Pueblo del Arroyo. It should be excavated in conjunction with Chettro Kettle to which it was clearly tributary.

Chettro Kettle, the remaining house of the central group, is of equal importance with Pueblo Bonito. No excavating has been previously done there excepting the vandalism to which every ruin in the region has been subjected. A great part of it is deeply buried, well

preserved by the friendly soil. Not a specimen from it is known to exist in any museum. It is, therefore, an inviting prospect for excavation, from a scientific point of view.

In the midst of the Navaho desert, however, certain practical considerations will of necessity govern. The season for excavation in the Chaco is from spring to fall. During much of this time the heat is scorching, the winds high, and dust storms frequent, and at times well nigh intolerable. Living in tents is, therefore, extremely disagreeable. Maintaining any kind of living quarters in the immediate vicinity of the excavations is impossible on account of the dust from the digging. Writing field notes and drafting plans is kept up with great difficulty. At Pueblo Bonito, only forty feet from its



CHACO CANYON: Pueblo Pintado.

walls, is the six-room stone house built some years ago by the late Richard Wetherill for a residence. This was found to be available for the permanent use of the School. It would be buried in dust from excavations going on at Pueblo Bonito, but entirely unaffected by work at Chettro Kettle, nearly a quarter of a mile away. At Pueblo del Arroyo, twenty-five feet from its walls, also on the Wetherill homestead, is the trading post on which the expedition depends for supplies. The dust caused by excavating at this site would simply put the trading post out of business.

Therefore, after numerous trips to the Chaco at different seasons of the year, long study of the conditions above-described, and consultations with all who could be found who took part in

the excavation of Pueblo Bonito, only a single decision was possible, viz: that Chettro Kettle was, for both scientific and practical reasons, the site to be chosen, with Casa Rinconada and its adjacent mounds as a place for collateral investigation.

The season commenced with the establishment of permanent headquarters. Through the kindness of Mr. Sargent, lessee of the Wetherill homestead, the expedition has excellent accommodations in the stone house above referred to. This affords office, kitchen, dining room, field library and general conference room, with space adjacent for the storage of museum material. In another stone building forty feet to the east, partly within the walls of Pueblo Bonito, are three rooms that have been



CHACO CANYON: Peñasco Blanco.

fitted up for photography, commissary stores and tools. With a number of supplementary tents for sleeping quarters the expedition is thus comfortably and efficiently sheltered. A well, one hundred yards from the house, affords an abundant supply of pure cold water—a rare luxury in the Navaho desert. The surrounding country is treeless except for stunted cedar and piñon; but an out-crop of good lignite coal, a mile away, produces adequate fuel for camp use. The trading post at Pueblo del Arroyo is available for ordinary supplies. The nearest post-office is Crownpoint 38 miles away. Here is located the Pueblo Bonito Indian School and Navaho Agency. To the superintendent, Mr. Stacker, the ex-

pedition is under many obligations for cordial assistance and accommodations.

By the end of the season the entire regular staff of the School and Museum was in the field. As the work develops other specialists will take up the parts assigned to them. A preliminary account of the excavations at Chetro Kettle and other activities of the first field season follows in the papers of this number. The complete report will be ready for publication by January first. The excavation season for 1920 closed October second, but repair work necessary to the preservation of walls continued for some weeks longer. Excavating will be resumed in May 1921, and from now on some phase of the



CHACO CANYON: Kin Kletso.

work will be in progress continually throughout the year.

II. THE DESERT, THE CANYON AND THE ANCIENT TOWNS.

Whoever reaches Chaco Canyon will have some experience with the desert. It is fifty miles in any direction to a living stream. From any point of approach the desert barrier must be crossed. This is not a formidable matter now, with trading posts every day's journey and Fords to take the place of weary beasts. In the old days one toiled across on horseback or by wagon, and it was a march for seasoned veterans only. It was safe only when accompanied by a trusty Navaho. These bedouins of America know the ways of the desert. Every spring,

waterhole and rock-shelter is charted in their brains. They have matched their wits against scorching winds and smothering sandstorms and wintry blasts for centuries and have survived and made of the desert a hospitable home. It is no exaggeration to say that with all its seeming hardness they love it. You hear them singing on the desert trails with as wild a joy as ever did Swiss mountaineer or Alsatian peasant.

To the white man, until he has fallen under the spell of the desert, it was anything but inviting. Food was scarce always. The iron ration was the customary thing. Cold springs existed, but only the Navaho knew where. Even with this help it often meant long days of hard riding to reach water.

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But it must not be supposed that the Chaco region is always a place of burning sands and suffocating dust storms. Like all other deserts it has its times of unearthly charm. The scene invites reflection upon the exchanges made in coming from metropolitan civilization into this. For the morning rush to business in the subway, the sunrise stroll to work along a desert trail; for the orchestral din at meal time, the quiet, unbroken by a real noise within sixty miles; for the movies, a pastoral of flocks rounding into the corral against an afterglow on red-brown cliffs; and for the great white way, an indescribable moonlight over calm desert canyons. The majesty of silence and space that rests upon the land suggests the vastness in which Eternal Mind organizes the energies of the universe. The human spirit so immersed for generations must live in a state of freedom that is unknown in crowded centers of population. Humanity, in this environment for ages, would probably be content without rapid movement, instantaneous communication, the measurement of time into fractions of seconds, the incessant shock of machinery, political campaigns, class hatreds, industrial revolutions and world wars. Space is the first requisite of mental and spiritual tranquility. It is reflected in the imperturbable nature in the Indian race whose psychology was established in the freedom of limitless plains and deserts, forests and



CHACO CANYON: Tsin Kletzin.

mountains. Contrast the history of the European mind—the crowded races perpetually fighting for the limited advantages of valleys and seas and natural boundaries. Taking by violence, holding by force, organizing deception to supplement physical might, living through the ages under the shadow of impending conflict with crowding neighbors—Europe could hardly have had a different history and the European race could not have been other than it is—the race preëminent in war, industrial strife and cunning prop-



CHACO CANYON: Ancient stairway back of Hungo Pavi.

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aganda, with such tendencies as murder, stealing and lying pervading all social, political and international life.

The mystery of the desert reaches its climax when, in the center of this area a hundred miles square without a flowing stream of any sort, we come upon a group of ruins such as Egypt and Mesopotamia and Asia Minor and Middle America have been supposed to have a monopoly on. These are the long-deserted homes of the Chacones, the ancient communities which are the subject of this article—a group of ruins which W. H. Jackson in 1877 declared to be “preëminently the finest remains of the work of unknown builders to be found north of the seat of the Aztec Empire in Old Mexico,” an opinion which time has more than justified. Only a brief description of these sites will be presented here. The photographs and drawings will be depended upon mainly to convey the picture of this desert land, the silent canyon and the ruined buildings.

1. THE CENTRAL GROUP.

The ancient communities of the Chaco had one principal focus of population, concentrated, as previously stated, within a radius of a quarter of a mile. To this place it may be proper to apply the indefinite term *town*. We have no name by which to designate it as a whole. Its component units will be described under the names by which they are best known: some of which, like those of the entire region, are Spanish, some Navaho, some of unknown origin; small village sites remain nameless.

Pueblo Bonito (Bonito-Beautiful) has long been considered the most important ruin in the Chaco region, if not in the United States. Certainly it is the most famous. Its excavation

from 1897 to 1900 brought it into note and its name came to stand for the group. Because of the excavations, more of it is in sight than of any other and it has usually been the one selected for description by writers. Its vast size and the magnitude of its ruined walls make it most impressive. It may be doubted if in the great days of the Chaco it was distinguished among its neighbors for its beauty. Several others surpassed it in this respect. A glance at its ground plan shows it to have been without unity in design. It grew to its great proportions by successive additions that did not conform to any established plan. Its general form is that of a capital D. Its long diameter is 667 feet; the shorter axis 315 feet. It varied in its different parts from the one-story southern façade, to five stories in height along its northern side. This vast sweep of curving wall over eight hundred feet in length, still standing almost fifty feet high in places, is, to my knowledge, unmatched among ruins of residential architecture in the new world; nor can I think of anything with which to compare it in ancient old world architecture of similar purpose. About every style of masonry known to the Chaco is found in the walls of Bonito. Thirty-two kivas (circular council chambers, or sanctuaries) have been found in the course of the excavations, all in the interior of the building. Upward of 500 rooms were excavated and mostly refilled by the Hyde Exploring Expedition.

Bonito is only seventy feet from the canyon wall which here is a vertical rock, one hundred feet to the top of the first ledge. At this point, as in many other places along the canyon wall, a huge wedge-shaped mass of the sandstone has become detached by erosion. This towers threateningly balanced



CHACO CANYON: Kin Biniola.

over Pueblo Bonito. One vast section of it has actually been thrown down at no very distant time, breaking into masses many tons in weight, some of which were cast perilously near to the Pueblo walls. One can imagine the terror this must have caused the people if the place was inhabited when the shock occurred. The same thing has been happening for thousands of years in this canyon and will continue to happen as the work of nature proceeds. Small villages against the cliff lie under these fallen masses, whether covered before or after desertion no one can yet say. Herein may lie the secret of the abandonment of Chaco Canyon by the ancient people. They were not only prudent, but superstitious. It required mighty forces to cast down these great rocks. The Indian would readily sense

the displeasure of deific powers in such a disaster, and when so convinced, the works of centuries would be abandoned in a day.

A ledge of masonry reinforced with timbers was built under the balanced rock back of Bonito. It is often surmised that this was a childlike attempt to keep the cliff from falling; a device that would have no influence whatever in holding up that vast weight. The Navaho evidently so believe and from time immemorial have called the place Sa-ba-ohn-nei (place where the rock is braced up). But the wise Bonitans who knew enough to build stone walls that would stand through many centuries of exposure to the elements made no such mistake in judgment. These rock masses are eroded to the danger point by water and wind undercutting



CHACO CANYON: Wijiji.

them in the soft strata at the base. Protect them from such eroding by shoring up with solid masonry and the danger has been obviated in exactly the same manner that we today stop the deterioration of a heavy wall by shoring up at the base with concrete.

The nearest neighbor to Pueblo Bonito was Pueblo del Arroyo, an average city block to the west. It is much reduced but has some very beautiful masonry remaining. It stands beside the arroyo, now dry except in flood season, and in places has been cut into by the water. This is one of the smaller houses and as will be seen by looking at its ground plan, was a good example of the most prevalent Chaco Canyon type of building, which in general took the form of our capital

letter E. The order of growth probably was first the straight linear mass, represented by the back of the letter. When needed one wing was built on giving the building an L shape. Several of the Chaco pueblos remained in this form to the end. With the majority the other wing was added, and in some instances the central stem of the E. Whether this last member was added or not the extremities of the wings were usually connected by a curving front wall, or as in several of the larger pueblos by a series of one or two-story rooms, built on a sweeping curve, forming a fourth side of the building and inclosing a spacious court which in time was nearly filled with circular kivas. Pueblo del Arroyo has all these elements except the middle stem.

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It should be pointed out that this style of ground plan, (with the exception of the curved front which might well be copied), is now widely used in hotel and office buildings in modern American cities, being dictated by economy and efficiency as to light, air and space. The Department of the Interior building in Washington, if it had the central stem shortened and the curved front added would be in good Chaco Canyon style as to ground plan. The Chacones would have spread it over more space, limited the height to four or five stories on the exterior, with a succession of terraces around the inner courts.

Chettro Kettle of the central group is nearly a quarter of a mile east of Bonito. By referring to the ground plan it will be seen that it varies from the type by having one of the wings of the E completely extended, the other only partially; the central stem is present and the sweeping curved front. As yet an accurate comparison of size with Pueblo Bonito can not be made for the reason that so much of Chettro Kettle is buried. The great curved front, not merely a wall as formerly supposed, but a part of the building two to three rooms wide and one to two stories high, is seven hundred feet in length—two average city blocks. It is entirely buried, showing only as a ridge of earth. The long north wall standing one to three stories above the surrounding sand with a full story buried beneath, is over four hundred fifty feet long. If one starts at the southeast corner of this structure, at the point where the excavations commenced, and follows its outer walls clear around to the point of starting, he must walk 1540 feet—between a quarter and a third of a mile. Here then was a community-residence (an ancient apartment house)

which, if set down in a modern American city, would pretty fully occupy two average blocks. As a dwelling house, built by people for their own domestic purposes, I know of nothing to compare with it in the world—ancient or modern. Chettro Kettle is rich in the variety and beauty of its walls. The striking banded effects, produced by courses of heavy stone alternating with layers made up of fine laminated plates, are to be seen here at their best. This device, of both artistic and structural merit, is characteristic of the Chaco Canyon ruins, being used in only the most elementary way elsewhere.

Casa Rinconada, the remaining unit of the Central group, lies across the arroyo to the south. It was a great ceremonial chamber, sixty-six feet in diameter pertaining to the large Pueblos—a tribal sanctuary. Like all the kivas of the Chaco, it was circular in form. There are about it the ruined walls of probably thirty to forty rectangular rooms. In the walls of the great circular chamber at regular intervals apart, are thirty-two niches, twelve by sixteen inches, by fourteen inches deep, probably recesses for ceremonial objects. The chamber may have been an open arena without roof. Excavation will be necessary to determine the character of this interesting ruin in detail. It is significant that it is isolated from the large dwelling houses, in what may prove to be the necropolis of the community.

2. NEIGHBORING TOWNS.

These will be only briefly mentioned. Their ground plans are given, with photographs showing the present condition of the ruins.

Pueblo Alto is on the mesa north of the canyon, a little more than half a mile from Bonito. It consists of two



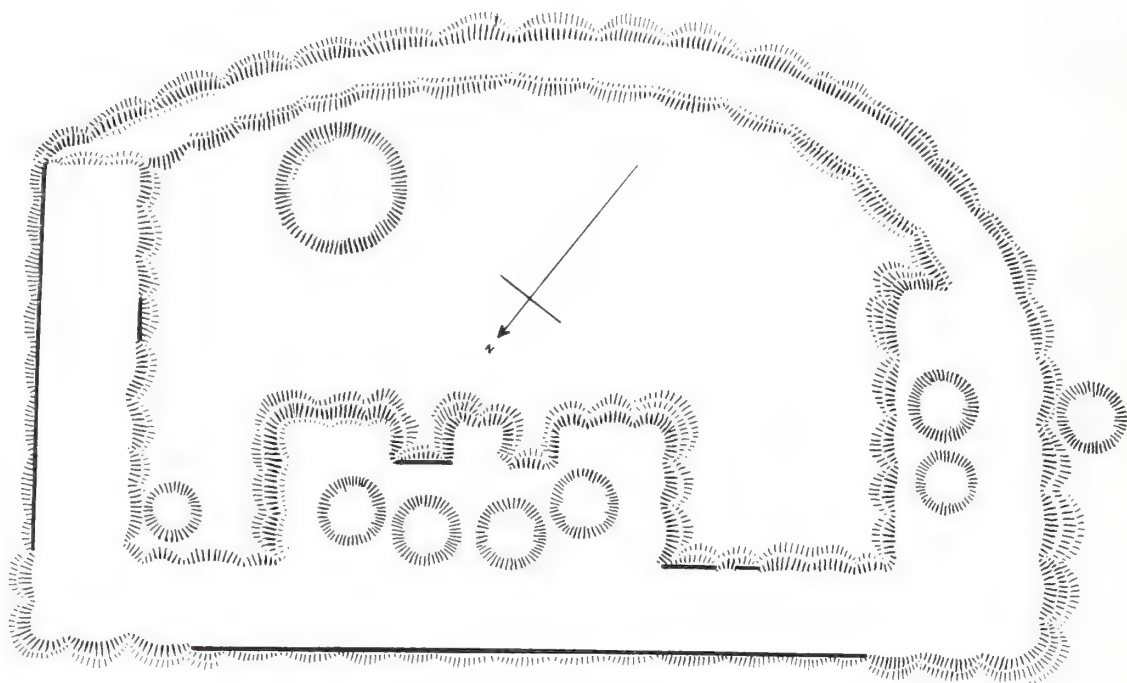
CHACO CANYON: Una Vida.

buildings, Alto Grande and Alto Chiquita. The former is the main one and is greatly reduced. Only a small per cent of the walls remain standing and not much of it is buried. The building stone was poor. The small house is in a better state of preservation.

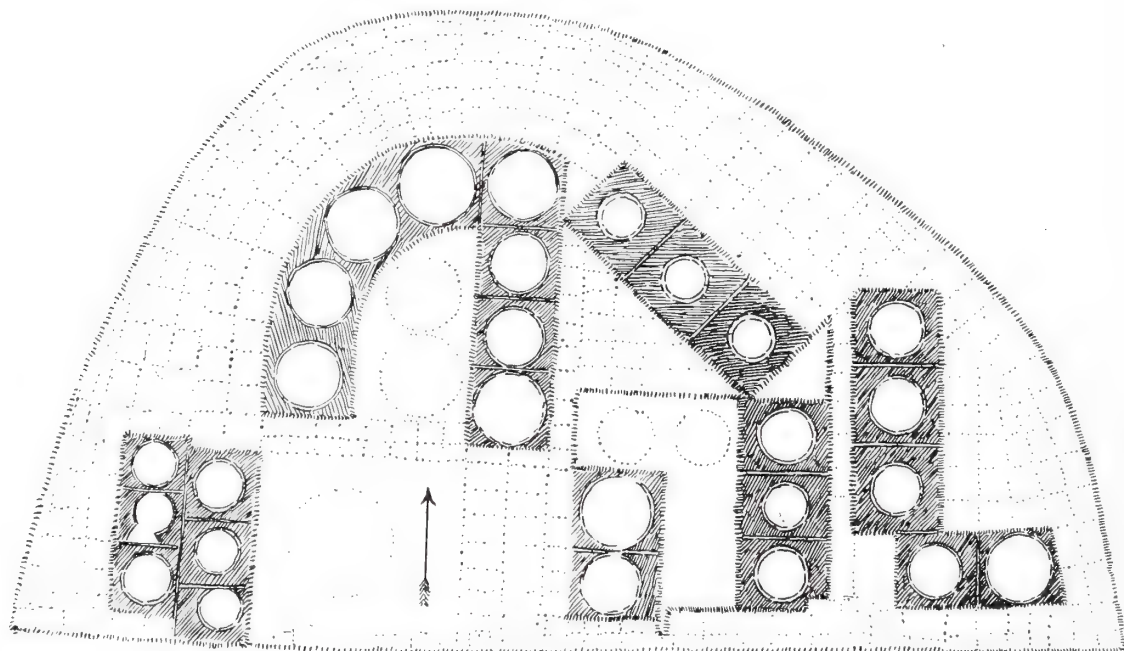
Tsin Kletzin (black wood, or charcoal, place) is a small ruin on the mesa nearly a mile south of Bonito. It has many interesting features, including an unusual ground plan. It has some excellent masonry in its walls. The fact that a point near this ruin could be seen from nearly every one of the Chaco settlements, even the distant outposts, suggests the possibility of this spot as an ancient signaling station.

Down the canyon a scant mile below Bonito is Kin Kletso (the Yellow House) and another mile further on Casa Chiquita (Little House). Both of these are small houses that never got beyond the early stages of development. No wings were extended from their main axes. Interesting masses of their walls remain standing.

Three miles below Bonito, on a high point south of the Canyon is Peñasco Blanco (White Rock Point). It ranks almost with Bonito and Chetro Kettle in size and interest. In its ground plan it is a great ellipse, all its exterior walls being curved. It has been sadly vandalized and in some parts shows indications of having been vio-

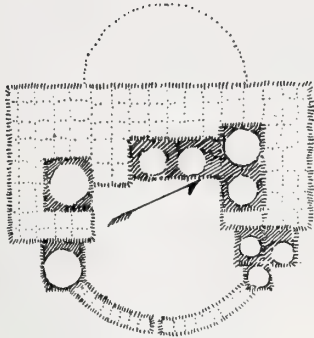


Surface Plan of Chetro Kettle.

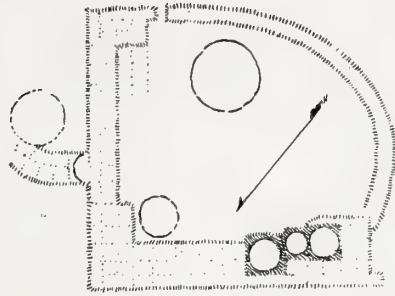


Ground Plan of Pueblo Bonito.

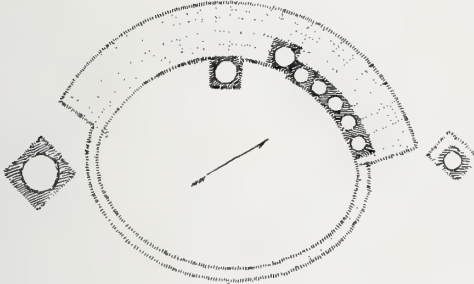
After Holsinger



Pueblo del Arroyo.



Una Vida.



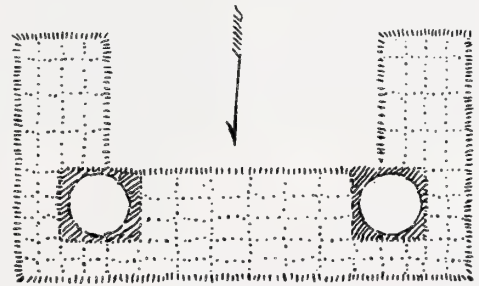
Peñasco Blanco.



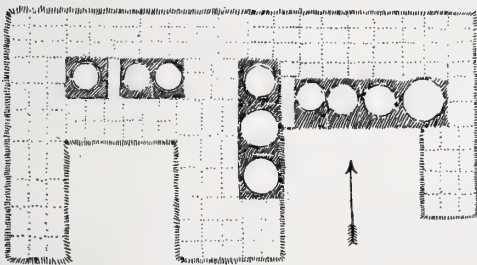
Casa Rinconada.



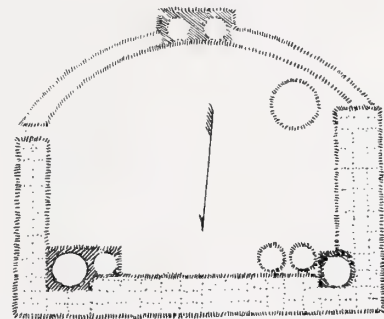
Hungo Pavi.



Wiji.



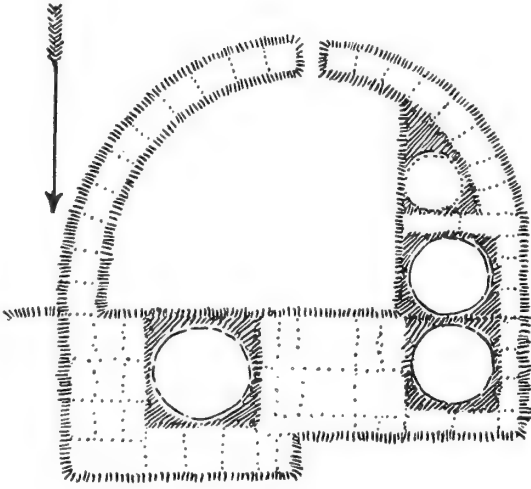
Kin Biniola.



Pueblo Alto.

GROUND PLANS OF CHACO CANYON COMMUNITY HOUSES.

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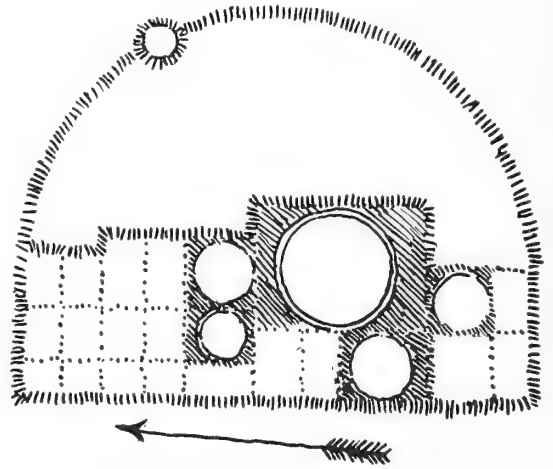


Ground Plan of Tsin Kletzin.

lently overthrown as by an earthquake. It displays every grade of masonry, some extremely poor, and some of the most substantial sort, with some of the finest examples of banded walls to be seen in the Chaco group.

Two miles above Chettro Kettle, close up to the canyon wall, is the ruin of Hungo Pavi (Crooked Nose?). It is one of perfect unity of plan, the E form, with both wings complete, central stem, and the wings connected by a curved front. The north wall stands thirty-feet high in places, and is built of small stone, closely and compactly laid. It lacks the ornamental effects that are so prevalent at Chettro Kettle. The whole building is dark brownish-red in color. One of the most interesting stairways to the mesa top, with which each pueblo was provided, is the one at Hungo Pavi.

A mile farther up the canyon where the two forks, Chaco and Fahada join, is Una Vida. The ruin is not well preserved; it contains much poorly built wall. Its situation is particularly interesting. Across the canyon to the southeast is the great round Mesa Fahada, a landmark for all the sur-



Ground Plan of Kin Klizhin.

rounding country. The Navaho call it Say-de-gil, the Sacred mountain. It is a cardinal point in Navaho mythology. Above Una Vida on a ledge about one hundred yards to the north west, is a circular ceremonial chamber of great size, only second to Rinconada above described, and one in the Court at Chettro Kettle.

Wijiji is a small ruin about two miles above Una Vida. It is perfectly symmetrical in its ground plan and has no unusual features. It is without the curving front wall. The main north wall is pierced with portholes in the second story, the apertures extending diagonally through the wall and alternating in direction from northeast to northwest. This may have been a device for archers in defending the place.

3. THE OUTPOSTS.

Pueblo Pintado is ten miles east of Wijiji, near the top of the continental divide where the Chaco originates. It occupies a high point visible from far distances and constitutes a valuable landmark in the desert. It is a large ruin, well preserved, and particularly important in being near the frontier of



CHACO CANYON: Casa Chiquita.

the Rio Grande pueblos. Much desert legendry centers about it and its walls exhibit interesting evidence of historic changes.

Kin Klizhin (the Black House), five miles south west of Bonito in a side canyon off the Chaco, is mainly a large tower-kiva, inclosed in the walls of a small pueblo. It could have accommodated only a small clan. Near by are the remains of interesting prehistoric irrigation works.

Kin Biniola (House of the Winds) is ten miles southwest of Bonito in a branch of the Chaco. It is one of the important ruins of the region, mostly above ground and well preserved. It is surrounded by interesting outlying sites and was well provided with agricultural

land. It was probably the center of a considerable population.

III. THE CHACONES AND THEIR CONTEMPORARIES

Let us now note the location of Chaco Canyon in the southwest and consider the relation of these communities to their contemporaries in the ancient southwestern world. Consulting the accompanying map, showing the distribution of sedentary population in the centuries of great building activity antedating the coming of Europeans to America, it is seen that this large culture province was composed of five sub-areas which correspond to the principal drainage basins of the region, viz: the Rio Grande on the east side of the



CHACO CANYON: Pueblo Alto.

continental divide, the San Juan, Little Colorado and Gila on the western slope, and the inland basin of Chihuahua. This region, a thousand miles north and south by eight hundred east and west, was one physiographic area. That it became in course of time a culture area that was co-extensive, speaks clearly of the coercive influence of environment upon human society.

The groups of population that are indicated may be considered contemporaneous. This must not be taken to mean exactly synchronous periods, but construed in the newer historic sense in which chronology has become less important and evolution the dominant factor in human history. A difference of a century or two in time is not taken into account in this use of the term contemporaneous.

Chaco Canyon is in the San Juan drainage near the southern rim of that basin, in southwestern New Mexico, one hundred miles in an air line slightly north of west of the capital of the state, Santa Fe. It is sixty-six miles north of the Santa Fe railway at Thoreau, seventy south of the Denver and Rio Grande at Farmington, and one hundred and fifty miles northwest from Albuquerque. These are the principal points from which the place may be reached by passable wagon roads.

In the days of the Chacones neighbors were far apart. To the northwest a hundred miles were the cliff dwellers of Mesa Verde; a hundred miles slightly west of south were the forebears of the "Seven Cities of Cibola," the ancient Zuni towns. Within this circle were numerous minor settlements, as those

along the San Juan seventy miles north, Canyon de Chelly, fifty miles west, and isolated outposts of small population here and there in every direction. About a hundred miles west were the ancestors of the ancient Hopi; the canyons on both sides of the lower San Juan basin were inhabited by cliff dwellers; the Little Colorado valley was the seat of many villages. In the Rio Grande drainage the communities were forming which developed into the settlements of Jemez, Taos, Pecos and Gran Quivira. In southern New Mexico the people of the Mimbres lived, and along the Gila almost from its headwaters in New Mexico to its mouth in Arizona were settlements of cliff dwellers when geographical conditions so directed, and mesa and valley towns like Casa Grande in the level flood plain. Five hundred miles away in Chihuahua were the populous districts of Casas Grandes, Cave Valley and the cliffs and canyons of the headwaters of the Yaqui. All these may be considered the contemporaries and cultural cognates of the Chacones. It may be reasonably supposed that 1500 miles to the south on the Mexican plateau the pre-Aztecans towns were flourishing; that in Central America, the earlier Maya communities of Yucatan and the temple cities of Guatemala and Honduras were in their prime, and that in far-away Peru the Incas were running their course.

It must be remembered that chronological exactness is not claimed for the above suppositions. It is an impression gained by a study of all these places. That there was an epoch of great building in America from Colorado, Utah, Arizona and New Mexico to Peru, extending over several centuries and finished long before the European invasion is an hypothesis that is advanced

with some confidence. It assumes that the period originated with the establishment of the sedentary communities over this vast region, all of which invited this mode of life as the great plains with their countless buffalo herds, the temperate forest and mountain areas with abundant game and fish, and coast regions with bountiful resources of sea food, would not. Where subsistence was derived mainly from the soil, and corn was the chief product it became a matter of vital interest to the people to secure land in permanence and insure its water supply and build permanent structures for residence, defense and religious practices.

There is a similarity of resources throughout this entire region. It occupies the cordillera, with its principal foci of population in high altitudes with the exception of where the continent narrows down to the connecting strip between the two Americas, and the Maya built their towns as far down the slopes as sea level. From its northern to its southern extremities corn was the common factor of cultural evolution, as metal was in Europe. With the exception of the mid-tropical region it was necessary to farm by irrigation, rainfall being too unevenly distributed over the seasons to insure germination, growth, fertilization and maturity of corn and other food crops. The conditions of climate and subsistence were sufficiently alike to produce throughout a general type of social structure, discernible in the building of the towns; and a religion based upon the Indian's view of nature which was practiced with great zeal. Pottery making and weaving of fabrics were arts that were generally cultivated.

So a building culture came into existence in localities that invited permanence. The students of Southwestern,

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Mexican, Central American and Peruvian archaeology have tentatively assigned to the sites under investigation an antiquity of from one to two thousand years. During this epoch the energies of the people were thrown into building, not altogether out of need for housing but as a development of religious activity. For example: in the town of Chettro Kettle, now being excavated, the indications are that not less than fifty kivas (sanctuaries) will be uncovered. From the top of the pyramid of the sun at Cholula, Mexico, the sites of not less than ninety temple-pyramids may be seen. The period ran its course and was far into its decline when America was invaded from Europe. This decay would have been easy to account for had it not set in until after 1492. The shock of the European conquest could not fail to radically change the direction of the energies of the people. It would give them a new and dominating concern which would modify their entire history. But the movement reached its apex centuries before. It would seem that it simply ran its course and passed naturally into decline as did the epoch of cathedral building in Europe in the middle ages, and as such exuberance usually does.

In Chaco Canyon the range of activity was necessarily small, so that energy not employed in food production went into religious ceremonies, building, and ceramic art, all rather closely integrated. The result was such a piling up of architectural monument as has rarely occurred in the world. Lieut. Simpson estimated that in the construction of Chettro Kettle not less than thirty million pieces of stone had been quarried, transported, shaped and laid in the walls. We now know that

he might more accurately have made his estimate fifty million, so much more of the town being buried than he supposed and in a great part of the walls there being an average of eight hundred pieces to the square yard instead of the four hundred and fifty counted by him. In addition to this, the thousands of logs, poles and slabs that had to be cut in distant forests, transported by man power, prepared with stone tools and built into the structures; the tons upon tons of mortar that had to be made—altogether it represents a prodigious task for the rather small population of Chettro Kettle. This, it must be remembered, was repeated proportionately in each of the twelve large communities of the Chaco Canyon, and an unknown number of small villages. And it was no unwilling work under the lash of priestly or kingly task masters; the American Indians were never so ruled. It was the spontaneous, perhaps intuitive, impulse of a virile people, comparable to the heaping up of great mounds far in excess of actual needs, by insect communities. Other examples might be pointed out of the excessive activities of the human species as the building of the earth mounds of the Mississippi valley, the Egyptian pyramids, the Great Wall of China and the European cathedrals of the middle ages. A parallel to it is seen in the present-day piling up of wealth beyond the needs or possible uses of accumulators. The endless repetition of money-making transactions characterizes our commercial age of today, which is being lived as unconsciously to the majority of people, so far as its real meaning is concerned, as was the building millennium of the aboriginal Americans in their time.

School of American Research, Santa Fe, N. M.

THE EMERGENCE OF CHACO CANYON

IN HISTORY

By LANSING B. BLOOM

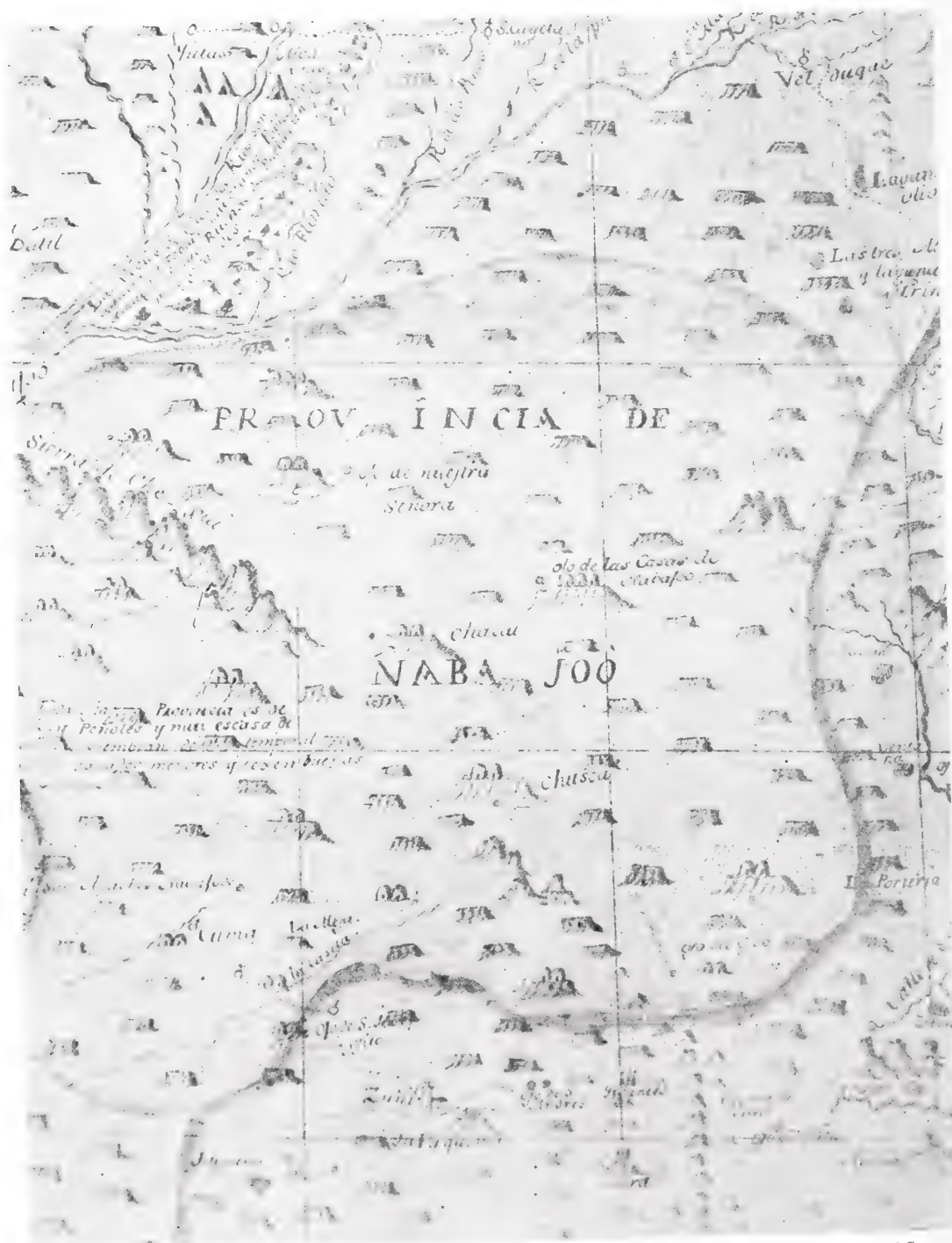
THE TERM "Chaco" is today restricted in usage to the canyon which bears that name. Historically, however, it was of much wider significance, designating at least a large part of the drainage area in which this canyon with its mysterious and wonderful ruins is the central feature. Whether, as originally applied, it included any of the country north of the canyon is not known, but it did cover the mesa, or tableland, lying north of Mt. Taylor and extending from the continental divide westward for many miles.

Whether the name of this area has come down from antiquity or simply from early Spanish times cannot, unfortunately, be stated definitely. The term "*Chacra*," now associated with the mesa above indicated, is a Spanish word meaning "a house of the field" and no doubt refers to the Navaho hogans which, from earliest historic times, were scattered over this region. The 2nd report of the U. S. Board on Geographical Names (1890-99) defines "Chacra: (not Chaca nor Chaco) Mesa in Bernalillo Co., New Mexico." Maps and manuscripts of the 18th century and even later do not use either the word *Chaco* or *Chacra*; instead we find the terms Chaca, Chusca, "la mesa de Chaca," Chacat, and various references to the Navaho occupants of the region.

A petition dated 1761, for example, for a grant in the Rio Puerco valley, recites the western boundary asked as "*la sierra alta donde siembran los*

Apaches Nabajoses." Another petition of 1766 drew forth the comment by Gov. Velez Cachupin that the petitioners might have joined the new settlements of San Miguel de Laredo and San Gabriel de las Nutrias (also in the Puerco) but they doubtless feared to do so as these were "frontier settlements" and they lacked courage, preferring to register for pasturage "in the peaceful region of the Navajo country;" but he made the grant, on condition that the natives of that district did not object and permitted them the use of their pasture grounds, they on their part to endeavor not to injure the said Apache Indians. The commissioner, named by the governor to investigate the merits of this petition, reported among other things: "In regard to whether the Navajo Apaches have planted, or now plant, upon the land applied for, I state that I have seen in a branch of the little valleys scattered here and there a few corn stalks, but I have never observed that the Apaches lived near these small patches of corn, but they mostly make their huts, owing to their dread of the Utahs, distant and on the highest and roughest parts of the mesas."

A petition of 1767 has similar reference to "the fields which the Apaches de Navajo are accustomed to plant." Another, of 1768, asks for lands "uncultivated, unsettled, situated on the slope of the Navajo country," and recites as northern boundary "a white mesa called the Mesa de Chaca." And still another, encroaching on the Navaho



Map 592, Library of Congress

SECTION OF A MAP BY DON BERNARDO MIERA Y PACHECO, dated Jan. 3, 1777

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country and involving a spring called San Miguel, asserted that, "altho some small parties of Apaches of said province are accustomed to live at said spring, this will not prevent them from so doing, but will rather serve to conciliate and gratify them, and contribute to their quietude whilst in our lawful friendship and good relations." The commissioner in the last case found no Navaho Apaches at the spring, but was told by other Navahoes that "usually when out hunting a few come to reside a short time at said spring."

All the above grants were in, or west of, the Rio Puerco valley and north of Mt. Taylor, and they show beyond question that "the Chaco" was then in the Navaho country. In fact, it always has been. Excavations of the past season have uncovered typically Navaho cists, such as are today used by this people in parching corn, and they appear at levels in the Chettro-Kettle ruins which certainly antedate considerably the entrance of the first Spaniards in New Mexico.

How, then, did the word "Chaco" become attached to this region? If we identify it as a Spanish word, it is of South American origin and means the "circle formed by Indians in hunting the vicuña." Describing the linguistic stocks of "the Gran Chaco" in South America, Brinton states that the word "Chaco" is properly *chacu*, a Kechua word applied to game driven into pens, and he cites Lozano as authority for its metaphoric use in reference to the numerous tribes driven from their homes into the forests. Similarly Bandelier, discussing the communal character of hunting as practiced by Pueblo Indians, says: "What in Peru has been described as the 'Cha-cu,' or great hunting expeditions of the Incas, could be witnessed in New Mexico as late as

this century," and he goes on to speak of the periodical "rabbit drives" as a survival of such communal hunting.

It is known that certain of the early Spaniards who came to New Mexico had had previous acquaintance with South America. Governor Penalosa, for example, who held office from 1661 to 1664, was born in Peru. He paid official visits to Zuñi and to Moqui, and he must have skirted close to the region now known as the Chaco, if he did not actually cross it; but what similarity to the Gran Chaco he, or any other Spaniard, could have seen sufficient to apply this name is certainly not clear. If the word is of South American origin, the only reasonable theory would seem to be that the author of the name had been witness to an impressive, spectacular drive of game by the Apaches de Navaho—not on horseback and with muskets, but afoot and with only their primitive weapons, as described by such early writers as Villagra and Torquemada.

It is probable, however, that "Chaco" is the Hispanicized form of some word found locally. This is suggested by the variant forms "Chaca" and "Chacat," both of which appear earlier than "Chaco." Indeed, it is an interesting fact that the spelling "Chaco" is not found previous to 1849, though of course this form may have been used long before that date.

Doubtless no Spaniard of his time was better informed regarding the "Provincia de Nabajoo" than Don Bernardo Miera y Pacheco, who accompanied Padres Domingues and Escalante on their exploring expedition of 1776, and who subsequently drafted the map which accompanied their report, a section of which is shown herewith. "Formerly chief alcalde and war captain of Pecos and Galisteo," he was

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commissioned in 1761 by Governor Tomás Velez Cachupin to investigate the merits of a claim to what is now known as the Lagunitas Grant. Again, in the summer of 1769, his name appears as a witness in the papers relating to the Agua Salada Grant. Both of these grants lay in the valley of the Rio Puerco, next to the frontier of the Navaho Province, and in all such grants is evidence of some knowledge at least of the country beyond that frontier. It is doubtful, however, whether Miera y Pacheco ever actually saw the pueblo ruins in Chaco Canyon, as the journey of 1776, while it completely encompassed the Navaho country, yet crossed only the southwestern part of it; and moreover his map particularly makes the ruins of the Mesa Verde area, whereas here it indicates simply hogans with accompanying springs as "Chusca," "Chacat," and "ojo de las casas de Navajoo."

"Chusca" as here used is probably of Navaho origin rather than Spanish, but "Chacat" is not. Yet the latter seems a more archaic form of "Chaca," and this in turn could readily have been modified into the variants "Chacra" and "Chaco." That "Chaca" was not considered an adjective by the Spaniards is evident by the reference in the papers of the Ignacio Chavez grant to the high mesa west of the Rio Puerco as "*una Mesa Blanca que comunmente llaman la Mesa de Chaca*" (a White Mesa commonly called the Mesa de Chaca.) And in passing it may be said that the word "white" in this phrase indicates the Navaho origin of the name "Chusca" given by Miera y Pacheco to approximately the same part of the Navaho country. But as to "Chacat" and its derivatives all that can be affirmed is that they are not Spanish or Navaho, but presumably have been

transmitted through the Navaho from some other Indian source. Whether any linguistic evidence of historic value along this line can be secured from Zuni, Moqui, Jemez, or elsewhere, is yet to be ascertained.

The field of legend and tradition likewise gives evidence which is chiefly negative. The Montezuma legend is certainly an anachronism, and the tradition of the origin of the Aztlans, whatever historic fact may underlie it, cannot be connected with the pueblo ruins of the San Juan drainage if present indications are corroborated by subsequent findings in the research which is now being carried on. The cultural evidence thus far secured shows relation of the builders of the Chaco Canyon pueblos with the Pueblo Indians in New Mexico rather than with any people of Uto-Aztecan stock; and the somatic data presented by Louis R. Sullivan in the October number of the *Anthropologist*, altho tentative, is an indication in the same direction.

Because of a curious similarity to the name "Chaca" it may not be out of place here to give a little of the Aztlán tradition as quoted in "Puchas His Pilgrimes" from the Jesuit writer, Acosta. The second settlers in Mexico, he says, were the Navatalcas (Nahuatlals) who "came from other farre Countreys, which lye toward the North, where now they have discovered a Kingdome they call New Mexico. There are two Provinces in this Countrey, the one called Aztlán, which is to say a place of Herons; the other Tuculhuacan, which signifies a Land of such, whose Grandfathers were divine. The Inhabitants of these Provinces have their houses, their lands tilled, Gods, Customes, and Ceremonies, with like order and government to the Navatalcas, and are divided into seven Tribes

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or Nations: and for that they have a custome in this Province, that every one of these Linages hath his place and private Territorie, the Navatalcas paint their beginning and first Territorie in figure of a Cave, and say that they came forth of seven Caves to come and people the Land of Mexico. . . . By the supputation of their Bookes, it is about eight hundred yeeres since these Navatalcas came forth of their Countrey, reducing which to our accompt, was about the yeere of our Lord 720.

"These seven Linages I have spoken of, came not forth altogether: the first were the Suchimikos, which signifie a Nation of the seeds of flowers. . . . Long time after came they of the second Linage called *Chalcas*, which signifies people of mouthes, who also built a Citie of their name. . . ."

The same form appears in Clavigero's *Historia Antigua de Méjico* in the name *Chalcatzin*, whom he lists as the second of seven chiefs under whom the Toltecs began, in 596 A. D., their migration from the "kingdom of Tollan," lying northeast of Nuevo Méjico; but unless the pueblo-builders of "Chacat" had some affinity with the ancient Uto-Aztecs there can be no significance in these similarities.

The earliest reference to an actual visit to the Chaco may be that given in Brinton's "American Race": "When, in 1735, Pedro de Ainsa made an expedition from Santa Fe against the Navajos, he discovered tribes dwelling in stone houses 'built within the rocks,' and guarded by watch-towers of stone. The Apaches still remember driving these cliff-dwellers from their homes, and one of the Apache gentes is yet named from them, 'stone-house people.'" This is more applicable to the buildings in the Canon de Che-gui (now

spelled Chelly), but such an expedition might well have crossed the Chaca Mesa and perhaps visited the Chaco Canyon. Yet the maps of Miera y Pacheco, forty years later, indicate no acquaintance with these impressive ruins, and no reference to any of them is recorded until 1844. The Navahos were thoroughly respected by the Spaniards and Mexicans as lords of their own country, and even in the 18th century they were by far the better equipped, both in arms and horses. In 1778 the Spaniards of New Mexico could report only 84 serviceable muskets and 8 guns, one of which had no carriage.

To Gregg must be given the credit of having introduced the reading public to the Chaco. His "Commerce of the Prairies" was published in 1844, after he had had some nine years' experience in northern Mexico. Discussing various ruins of the southwest, he gives the following with reference to Pueblo Bonito and the other ruins of this area: "There is sufficient evidence in the ruins that still exist to show that those regions were once inhabited by a far more enlightened people than are now to be found among the aborigines. Of such character are the ruins of *Pueblo Bonito*, in the direction of Navajo, on the borders of the Cordilleras; the houses being generally built of slabs of fine-grit sand-stone, a material utterly unknown in the present architecture of the North. Although some of these structures are very massive and spacious, they are generally cut up into small, irregular rooms, many of which yet remain entire, being still covered with the *vigas* or joists, remaining nearly sound under the *azoteas* of earth; and yet their age is such that there is no tradition which gives any account of their origin. But there have been no images

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or sculptured work of any kind found about them. Besides these, many other ruins (though none so perfect) are scattered over the plains and among the mountains. What is very remarkable is, that a portion of them are situated at a great distance from any water; so that the inhabitants must have depended entirely upon rain, as is the case with the Pueblo of Acoma at the present day."

Col. A. W. Doniphan, in his expedition into the Navaho country in the fall of 1846, seems to have traversed what is now called "Chacra Mesa." After receiving advices from Major Gilpin who had ascended the Chama River and entered the Navaho country from the north, Col. Doniphan started out from Cubero and marched for two days toward the sources of the Puerco River, into "a district of country occupied by that canton of Navajoes of whom Sandoval was chief." His company then traveled over "a valley country in a westerly direction—gently rolling hills, rocky bluffs, bench lands, then crags and bleak knobs, and then barren naked giant masses of gray granite and dark basalt rising on the right, and a heavy forest of pines and cedars, always verdant, spreading over the lowlands to the left. The surface of the country continued uniform for the next two days' march . . . to Bear Spring." If this route took him down the Chaco Wash, he must have seen many of the ruins; it is probable, however, that he bore to the west before he had gone sufficiently to the north.

Shortly before this, Captain Reid, of Doniphan's command, had gone on a mission into the Navaho country with only thirty volunteers; but the general direction which he took was first west and then north. The author of "Doniphan's Expedition" states that the New Mexicans were amazed at the

temerity of Capt. Reid's proceeding, but the Navaho chief, Sandoval, proved a reliable guide; "besides, the New Mexicans have but a very limited knowledge of that mountain country, never departing from their settlements through fear of the Indians."

To Lieutenant James W. Simpson is due the first account of the Chaco ruins in any official report, and it is worthy of mention also that he was the first to use the spelling "Chaco." He was connected with the corps of topographical engineers, and in August 1849 he accompanied Governor John M. Washington on an expedition to the Navaho country, which started from Jemez and by way of the Nacimiento struck west to the head of Chaco Canyon. His descriptions and illustrations of Pueblo Pintado, Wiji-ji, Una Vida, Hungo-Pavi, Pueblo Bonito, and others are not only interesting but they are especially valuable because of the data they give for comparative study of the same ruins today.

At some time during the period 1850-57 occurred what may be considered the first scientific reconnaissance of the Chaco ruins. L'Abbé Em. Domenech, who was both an apostolic missionary and a member of the Geographical and Ethnographical Societies of France, returned to that country to interest others in his "beloved savages. One result of his seven years of travel and investigation in the United States was the publication of two works, and in "The Great Deserts of North America" is reference to these ruins.

This writer defines two roads from Santa Fe to Zuni, diverging at Santo Domingo: "one passes northwest, traversing the Navajos country." After fording at Santo Domingo, the traveler goes down the Rio Grande to the mouth of the Jemez River, then up that stream to Santa Ana, San Isidro, Jemez, and to

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the thermal springs and ruined Spanish mission 12 miles above that pueblo. "Going still deeper into the western solitudes the ruins increase in number. The first are those of the Pueblo Pintado, in the Sierra de los Mimbres, then those of We-je-gi, from whence you also perceive magnificent mountains, rocks piled one above the other, truncated cones, natural columns broken, and plateaux overgrown with cedars and pines. It is there that the desert truly appears in all its grandeur. Northwest of the Pueblo of We-je-gi is situated the Mesa Fachada, which is a very vast tableland, as smooth as a lake, and whose boundless horizon reminds one of the immensity of the ocean. You next enter the canyon of Chaco; on the northern summit of this deep glen are the ruins of eight other pueblos, lying at a distance of nine miles and a half from each other; judging from their dimensions, the principal ones would be the pueblos of Hungo, Parie, Chetro, Kettle, Bonito, del Orroyo, and Penasca Blanca. The heart saddens at the sight of so many deserted towns which time is daily demolishing since their extinct populations lie smouldering in their silent graves." The misrendering of some of the above names must have been an oversight in proof-reading, as they are correctly given later in the same volume.

In the year 1858 several autographs by members of "Co. E, R. M. B." were added to the pictographs which had been left on the walls of the canyon by its ancient inhabitants. This was a year of serious trouble with the Navahoes, whom the Mormons were asserted to have supplied with firearms, and troops were brought in from abroad; but what unit "R. M. B." represents cannot be stated.

With the printing of the accounts of Gregg, a prairie-trader, of Simpson, an army officer, and of Domenech, missionary and scientist, Chaco Canyon and

its ruins may be said to have emerged from the oblivion of centuries. Since their time, many have been the adventurer, soldier, trader, and scientist who has either gazed on their walls with merely curious eye or felt his imagination quicken as he stood before the stilled heart, as it were, of a civilization which had hushed into silence far out in the plains, many miles from the hurrying, resounding world as he himself knew it. Merely to name over the writings which have resulted from the impressions thus received would necessitate a bibliography of considerable length; in addition to those already mentioned, it would needs include the names of Bell, Bickford, Cope, Cushing, Hardacre, Hewett, Holtzinger, Jackson, Loew, Lummis, Matthews, Mindeleff, Morgan, Pepper, Powell, and Putnam.

Once only since the coming of the Spaniard has the busy, commercial world of today crowded in upon the Chaco. From 1896 to 1902 the Hyde Exploration Expedition established at Pueblo Bonito the headquarters of an extensive trading enterprise. During this period great lines of freighters were constantly pulling in from Gallup or Thoreau, and others went out to the minor trading posts over the Navaho country; and Bonito itself (or Putnam, as the post-office was called) was a swarming hive of traders, Navahoes and other Indians, cowboys, adventurers, and an occasional scientist or investigator. But that time has long since past, and nothing remains of it all except a little store which is maintained by its owner simply for the benefit of his sheep-herders who winter their flocks in that neighborhood. The Chaco has dropped back into the brooding silence of centuries, ready to welcome those who come to learn the secrets still hidden within its ruins.

Santa Fe, N. M.

ECONOMIC RESOURCES OF CHACO CANYON

By WESLEY BRADFELD.

IT IS BELIEVED that the natural economic resources of the Chaco Canyon region, available to the inhabitants of its prehistoric pueblos, varied materially from those of the present day. The water supply was the foundation of the whole economic life. Upon the determination of the source and quantity of this water supply rests the solution of many problems connected with the past history of these people, of whom we have as yet but little knowledge.

Today, wells have to be dug to furnish sufficient water to enable this territory to be used as a winter range for sheep. The fall of snow with what water is available, is insufficient. In spring and summer the rains are too light to provide water enough for more than a very small number of animals. There are five or six springs within the region, each of which supplies only enough water for as many Navaho families.

The great Chaco Wash, which carries water only after heavy rains, except in an underground flow, and which drains this fertile canyon, has been formed by erosion within the last few generations. It has broken through the deep clayey soil of the canyon floor, into the underlying sand stratum. It is from fifteen to thirty feet in depth, and from fifty feet to one-fourth of a mile in width in its lower course. At the present time the erosion varies with the intensity of the periodic rains throughout the upper drainage area and along its tributaries. Visible effects of this erosion have greatly increased within the last twenty

years. This Wash has become the great drainage canal of the whole valley, and deprives the soil immediately adjacent to it on both sides of the canyon of a great part of its underground seepage water. The Russian thistle and other desert plants abound. There are occasional bunches of grass, and sometimes wild sunflowers grow in the low shallow spots in the upper part of the canyon.

The character and number of trees growing in the region is strikingly seen by going from the upper to the lower parts of the canyon. They tell an interesting story and are a valuable record of the change in water conditions through the succeeding centuries. In the upper part of the canyon, there are scattered slow-growing yellow pines and a fair stand of cedar and piñon on some of the mesas. The cedars and piñons extend perhaps nine or ten miles down the canyon, more especially on its eastern mesas. Then, for four or five miles, one may find only scattered specimens, until, on the mesa's rim south of Chettro Kettle, there remain two lonely yellow pine sentinels which are barely able to exist. Below Chettro Kettle and Pueblo Bonito the last remnants of the stumps and roots of once flourishing cedars are now carefully hunted for firewood. The last of the poplars save one, which stood below Pueblo Bonito twenty years ago, has disappeared, and one must go eight miles above Chettro Kettle to find the very last guard of poplars now slowly dying from lack of moisture.

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Whether the present desert condition of the region originated in a rapid denudation of its tree growth, or was accomplished slowly by gradual denudation accompanied by continual light rain-fall through a period of years can probably be determined by further study throughout the whole territory in question. However, the evidence thus far obtained points to mesas covered in centuries past with a reasonably good stand of cedar, piñon and yellow pine; to a canyon floor covered with abundant grass in its meadow-like openings among flourishing stands of yellow pine and poplar; to a naturally conserved abundance of soil moisture; to flowing springs; and to a small running stream that had not yet formed the great Chaco Wash. It seems probable that in the centuries past water existed in plentiful supply for each of the fifteen pueblos of the region.

Today, with the exception of rabbits and quail, the game animals which furnished a great part of the food of the people are practically extinct, and one must travel several days' journey on foot to find the natural feeding grounds of the larger game. Evidences of abundant game, however, have been found in the limited excavations of the past season. Bones of the buffalo, elk, deer, mountain sheep and bear, together with those of the smaller animals, varying in size from those of the dog or wolf to the squirrel have been found. Much of the bone material obtained has not yet been fully identified.

Of vegetable foods, a small-eared corn must have been the staple. Squash seeds, piñon nuts and beans were taken out of many of the rooms. Small bundles of plants and roots of various kinds, as yet unidentified, were recovered. These compactly tied bundles may have had a food value, or may

have been used for other purposes. At the present time the Navahos of the same region gather a yellow-flowered plant, which matures in late summer, tie the twigs and leaves into small bundles and use it throughout the year for brewing "Navaho Tea."

From the character of the ashes, both in the great refuse heap to the east of Chettro Kettle and the debris removed from the rooms, wood was the principal fuel in common use. There are traces of coal ash but not enough has yet been found to warrant an assertion that the people used coal for fuel to any great extent. This point will be cleared up as excavation progresses. There is a heavy outcropping of coal on both sides of the canyon. One long used modern tunnel which extends for over one hundred feet into the south canyon wall one mile below Chettro Kettle runs through a vein seven feet thick. The coal used this summer at the excavation camp was obtained one-half mile nearer camp from the exposed face of the same vein. If the people of Chaco Canyon understood the use of coal there was enough within a stone's throw to last them for centuries.

Clothing material thus far obtained is a negligible quantity. A few strands of twisted yucca, rabbit fur entwined with twisted fibre; and one finely woven sandal with a cord to pass over the great toe and other cords to tie the sides and heel to the ankle are the principal finds. Without doubt they practiced weaving of fine fabrics and the use of animal skins for clothing, but these inferences must be further developed.

There was great abundance of excellent building material. Massive sandstone cliffs form the canyon walls. The greater part of this is one solid mass which is constantly weathering and falling to the canyon below. On top of

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the mesa above Wijiji one may find large quantities of weathered laminated sandstone capping the canyon walls. This is identical with that used in the greater part of the excellent masonry work of the Chaco Canyon pueblos, and was abundant everywhere throughout the region. Adobe for mortar and plaster was found in every pueblo doorway. The ceiling beams or vigas were principally of pine. These vary from eight to fourteen inches in diameter at the small end and also vary in length with the sizes of the rooms in which they were used. On the lower floor of an excavated room in Chetro Kettle were found three large logs with squarely cut ends, one of which measured nineteen inches. In this day native timber of every kind with which to build these pueblos could not be obtained within thirty-five to forty miles, and for the smooth, gradually tapering logs that are found in the ruins indicative of growth under most favorable forest conditions, it would be necessary to go to the mountain forests many miles farther away.

In building floors smaller pine poles, and in many cases poplar, were laid across the heavy vigas. On these rested the split slabs of cedar often six inches wide to six or eight feet long, closely packed straight rods a half inch in diameter, or long grasses in a heavy thatch. Over this was placed the pure

clay which was often intermixed with cedar bark to form a good binding element. Small poles of pine, cedar or cottonwood were used over the doorways and window openings. For reinforcing, poles and small logs of pine or cedar were imbedded in the walls during the course of erection. One can but conclude that the supply of timber for construction purposes, no matter where its source, was indeed plentiful.

Clays of various degrees of purity, and of varying colors can be found on the mesas nearby as well as in the canyon. These will be ultimately tested to determine their pottery making possibilities. Red ochre is found in small deposits throughout the region, but more especially in the lower part of the canyon. Red pigments do not seem to have been used extensively in coloring or decorating pottery though some red is found. Obsidian and flint flakes are not abundant, but material of this character was used to make cutting edges, arrows and spears. It may have been obtained by barter, but probably was derived from the mountains to the northeast where it is to be had in unlimited quantities.

Such, briefly, were the natural resources of Chaco Canyon and the adjacent territory available for the uses of the people in the days of their great activities.

Santa Fe, N. M.



WHAT THE POTSDHERDS TELL

By KENNETH M. CHAPMAN

MUCH of the artistic impulse of mankind has been expended upon the making and decoration of useful objects so perishable or fragile that they are often destroyed before their service has well begun. Ever since

tain." Food bowls, whose rightful place was upon the floor, must have been even more liable to accident.

But though the fragility of pottery gave it so little permanence, it tended to perfect the art by making necessary the continual production of new ware to replace this steady loss, and thus ceramic art grew to be one of the ancient Pueblo woman's highest accom-

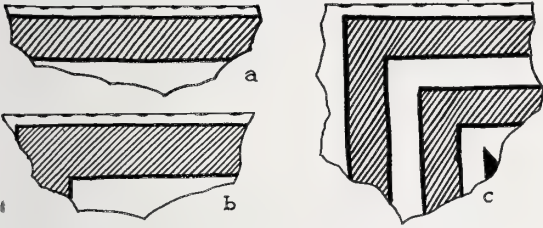


FIG. 1.

primitive man added ceramics to his list of accomplishments, the breakage of pottery must have been one of the household's most serious economic problems.

One needs but walk over the shard-strewn site of an ancient pueblo ruin to realize fully the great waste of time and effort in providing for the simple culinary needs of a primitive community. Large storage jars, hidden in some safe corner of a room may have outlived the genera-

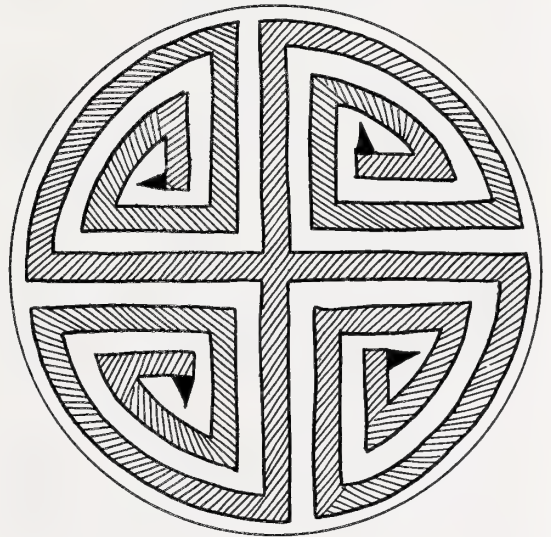


FIG. 3.

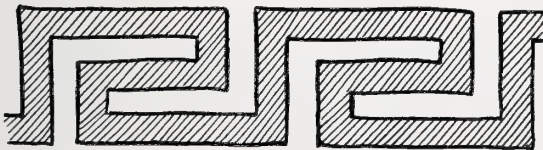


FIG. 2.

tion of their makers; but water jars and canteens, pitchers and dippers must soon have met the fate of the proverbial pitcher "that goeth often to the foun-

plishments. So breakage must have been taken as a matter of course; the fragments were gathered up in the day's sweepings and thrown upon the communal refuse heap which grew to be a depository of countless shards representing each successive period of the pueblo's growth.

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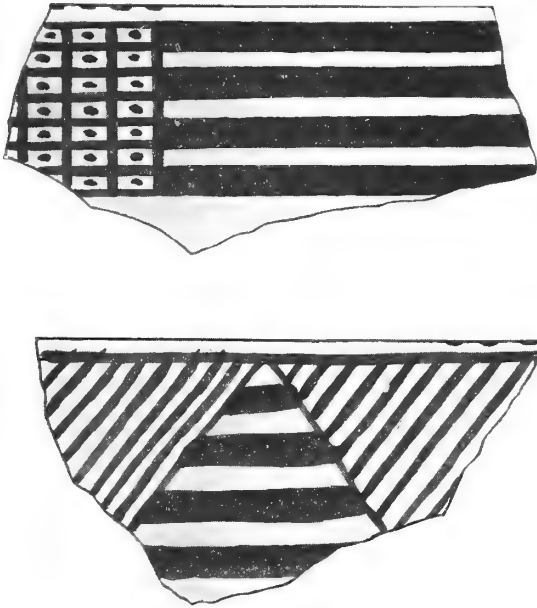


FIG. 4.

These shards taken from the stratified deposits of refuse mounds afford the best evidence of the development of a pueblo's ceramic art. Indeed, they may be the only record of earlier types. The custom of burying pottery with the dead may not have prevailed, and the ware recovered from the ruins of the building itself may represent only the period immediately preceding its abandonment.

Perhaps no group of ancient pueblo ruins has a more extensive series of refuse mounds than that of Chaco Canyon. The large mound of Chetro Kettle, which was trenched during the excavation of 1920, proved to be made up of a clearly stratified deposit fully fifteen feet in depth. A thorough test of its stratigraphy will be an important factor in determining the nature of the community's growth. However, this study need not be confined entirely to

mounds, for as the excavation of the plaza proceeded it was found that many abandoned kivas had served as pits for the deposit of refuse in which shards were strewn by thousands. At the close of the season's work it seemed advisable to make a test examination of the material from one kiva. For this purpose the large collection from kiva No. 11 was chosen. No appreciable difference was found in the types of ware separated from four successive levels, so this deposit may be taken to represent but one period in the life of Chetro Kettle. The test may therefore be considered as a study of the various types of ware of that one period.

The potsherds were first separated into ten distinct classes and each of these classes was then further subdivided. This process was continued until

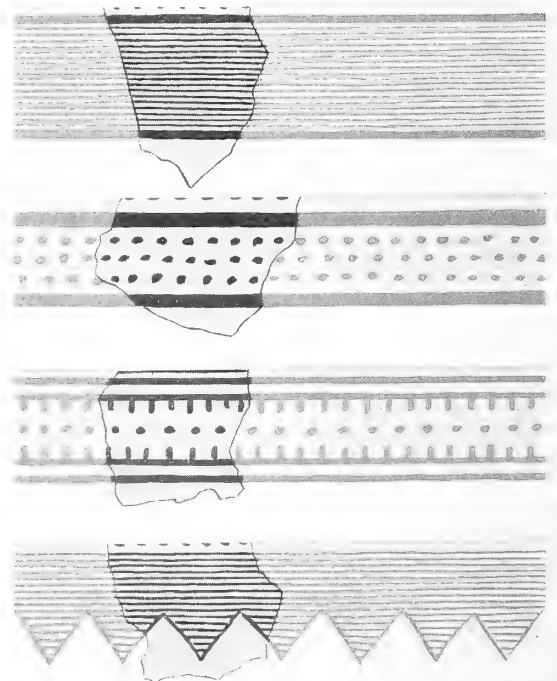


FIG. 5.

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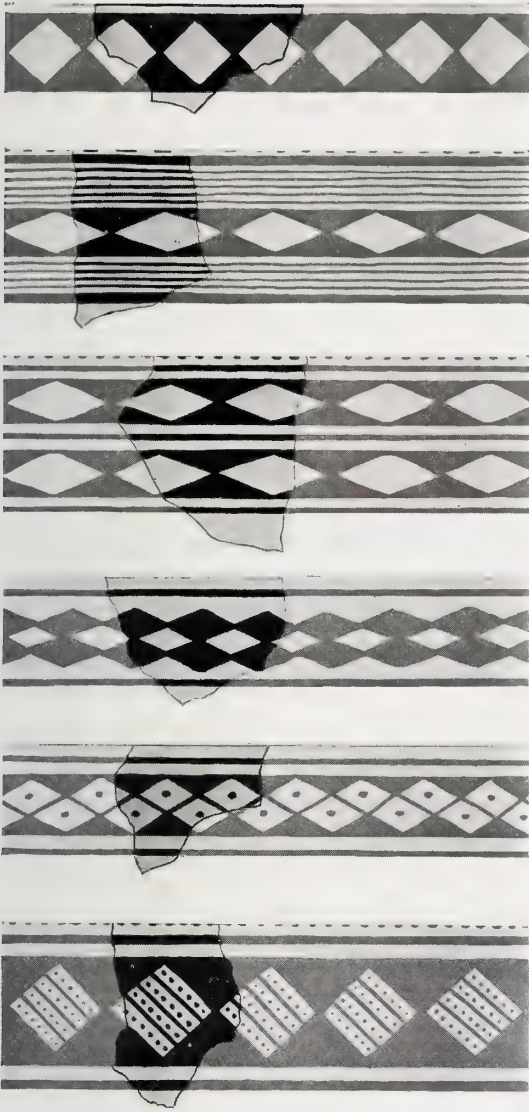


FIG. 6.

the group finally chosen for special study contained only the rim shards of food bowls whose smoothed concave or interior surface bore geometric designs in black upon a whitish slip. Having laid out hundreds of such specimens, it was found that these geometric designs could be subdivided into several types. Of these only border bands were

chosen for a detailed study. A restoration of some of these is given in the accompanying figures.

It is not always possible to determine the nature of a design from the small portion shown in one shard. An instance is given in Fig. 1, a. This shard appears to show a portion of a simple decorative band placed just below the dotted rim of a bowl. But hundreds of other shards show that a hachure of oblique

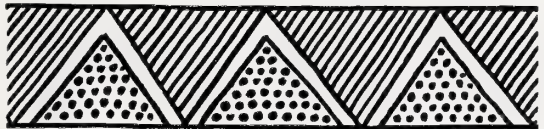
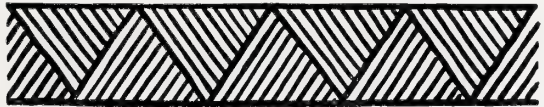


FIG. 7.

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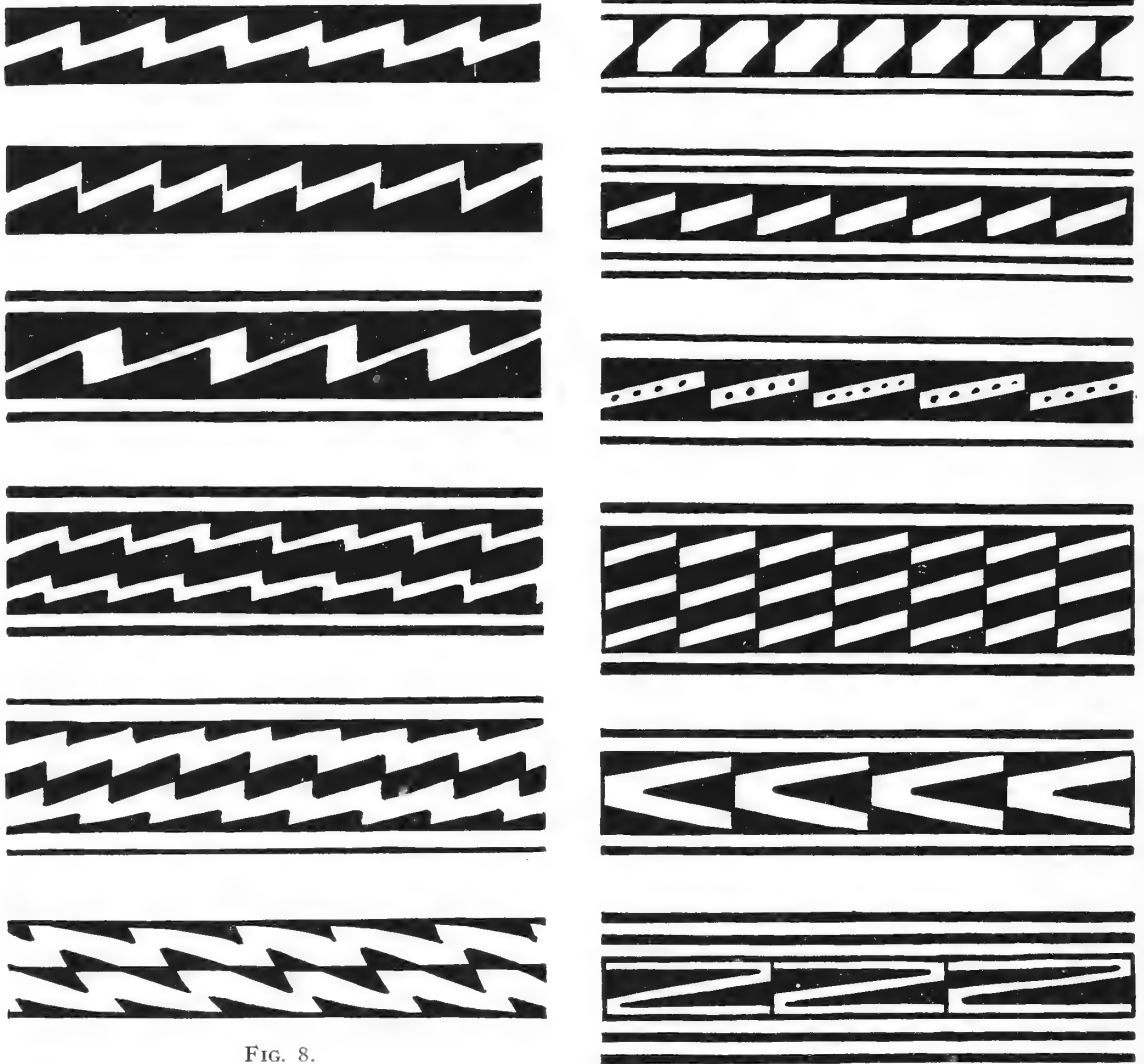


FIG. 8.

lines is almost invariably used in meander patterns or swastika figures such as are shown in Figs. 2 and 3. Similar designs are indicated in even such small shards as those in Fig. 1, b and c, so that in the absence of other portions of the rim of 1 a, we are justified in assuming that what is apparently a part of a simple border band is really but the rim portion of a much more involved design. Portions of two border bands which cannot be restored with any de-

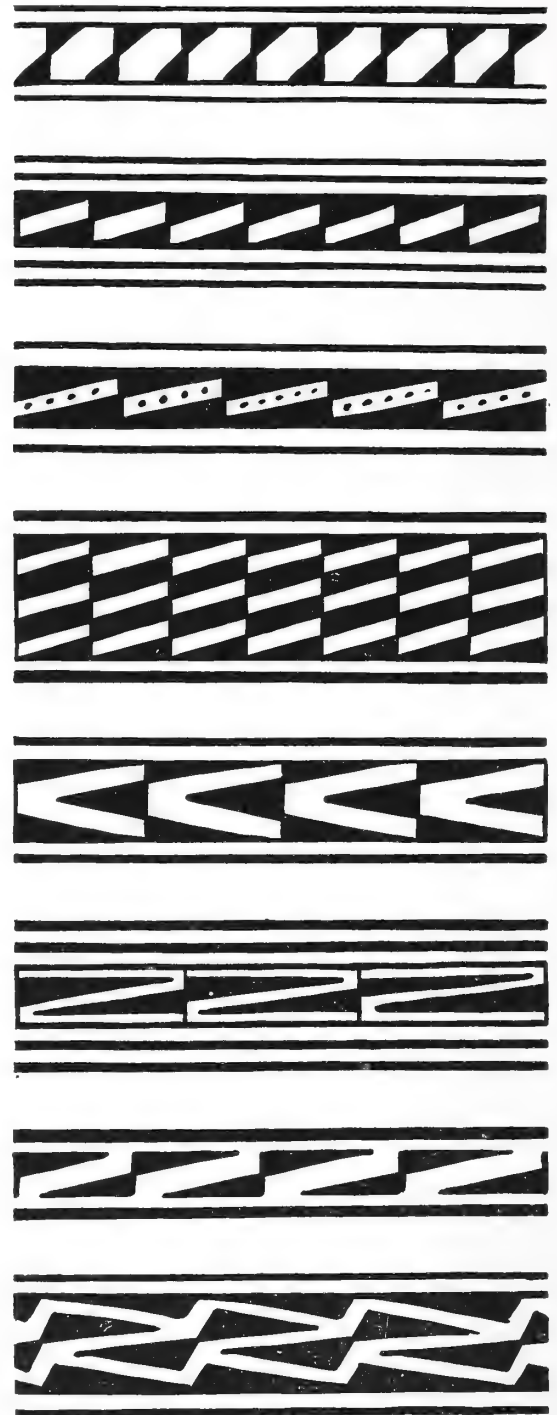


FIG. 9.

gree of certainty are shown in Fig. 4. In the first we are in doubt as to the

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manner in which the design was extended at either end. In the second, apparently a part of a zig-zag pattern like those in Fig. 7, we have no means of determining its full depth.

Having discarded all the shards which presented such complications, the collection was finally cut down to forty, each with a distinct form of border design which could be readily deciphered. The restoration of these decorative bands, about one-third natural size, is given in Figs. 5 to 10 inclusive. In Figs. 5 and 6, the relative size and shape of the shard is indicated in each design. In Figs. 7 to 10 inclusive, only the restored designs are shown. We find the simplest motives in Fig. 5 and the most complex in the fret patterns of Fig. 10. Many variations of the same motive were produced by the use of hachure, dots, and even by slight changes in the relative proportion of black and white spaces. It will be noticed that the favored direction for oblique lines is upward from left to right, probably the natural result of drawing with the right hand. Having determined something of the variety of these border designs, it is also important that we know which were most frequently used. Many other examples of some of these motives are found, their varying size and proportions showing that they were not parts of the same bowl. We find, for instance, several exact repetitions of the second band from the top in Fig. 9. This simple and effective arrangement of black and white spaces seems to have been a fa-

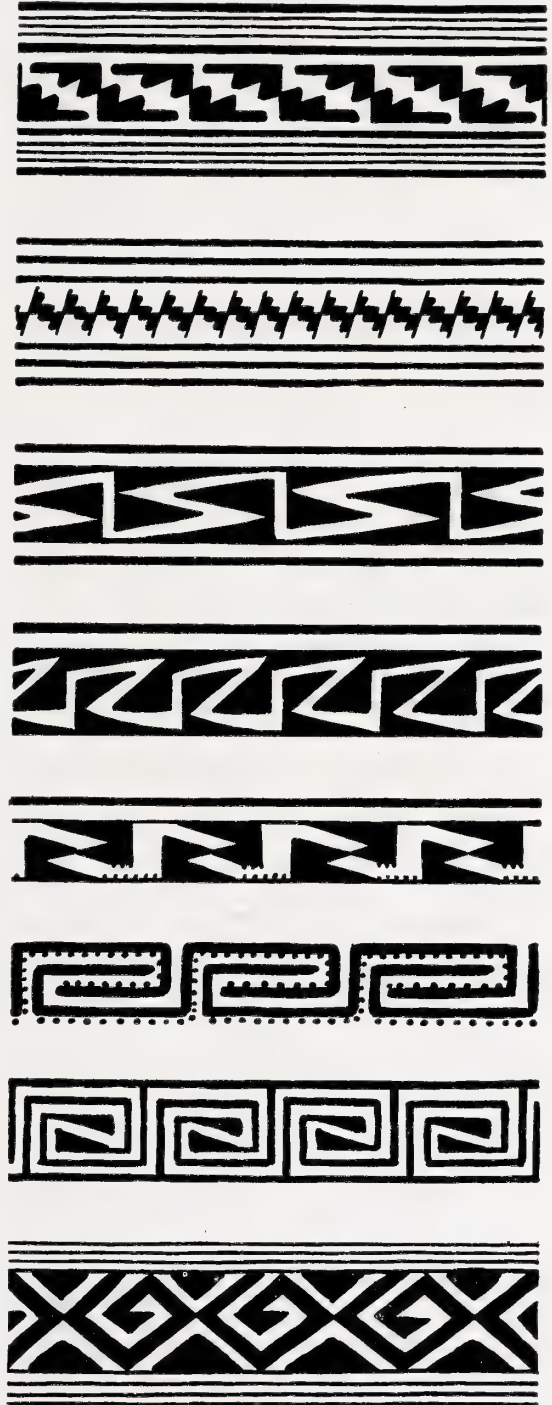


FIG. 10.

vorite for it also appears many times in other combinations with lines and dots.

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The origin and significance of these designs is yet to be determined. They represent but a small part of the decorative art that might be restored from the shards of kiva 11. But the collection suffices to show one of the many things that may be learned by working with such fragmentary evidence.

Potsherds tell of many other things: of clays and tempering materials, of slips and pigments. They record every process in their making and every variety in form. They show the individual touch of their makers; the crude work of inexperienced hands or of hands grown old and infirm, as well as the deft touch of expert potters who sang as they moulded and painted, even as the Pueblo women of today. They

record the creative instinct which manifested itself in the modeling of birds, frogs and other animals to serve as handles, lugs and spouts. A few show by their composition, form and decoration that they must have come from other areas, thus giving a hint of Chetro Kettle's intercourse with the outside world.

All this may be better learned later on by the recovery of great quantities of perfect or restorable pottery. But by their numbers alone the hundreds of thousands of shards that must come to light as the work of excavation proceeds will have great weight in determining the character and growth of the ceramic art at Chetro Kettle.

Santa Fe, N. M.

TO SIPOPHÉ, THE GATE OF HEAVEN*

By JOHN PEABODY HARRINGTON

*Not to the tomb, but to the Womb
Moves on this pageant strange—
Swept on, yet deeming that they guide
Down to the great world's Womb they ride,
The Womb of Change.*

*That Womb where start all things of heart
And all things else beside!
Unshadowed are the thoughts they wear,
And proud the visage that they bear;
Lightly they ride.*

*To Sipophé where all things stay,
Rally, and rearrange—
How lightly on the eternal tide
Down to the great world's Womb they ride,
The Womb of change!*

*Inspired by Julius Rolshoven's famous painting, "To the Land of Sipophé," for a reproduction of which see cover picture and full-page plate p. 30 ART AND ARCHAEOLOGY, Vol. IX, No. 1. (Jan 1920.)

THE EXCAVATION OF CHETTRO KETTLE,

CHACO CANYON, 1920

By EDGAR L. HEWETT

I. SCOPE AND METHOD OF THE FIELD WORK

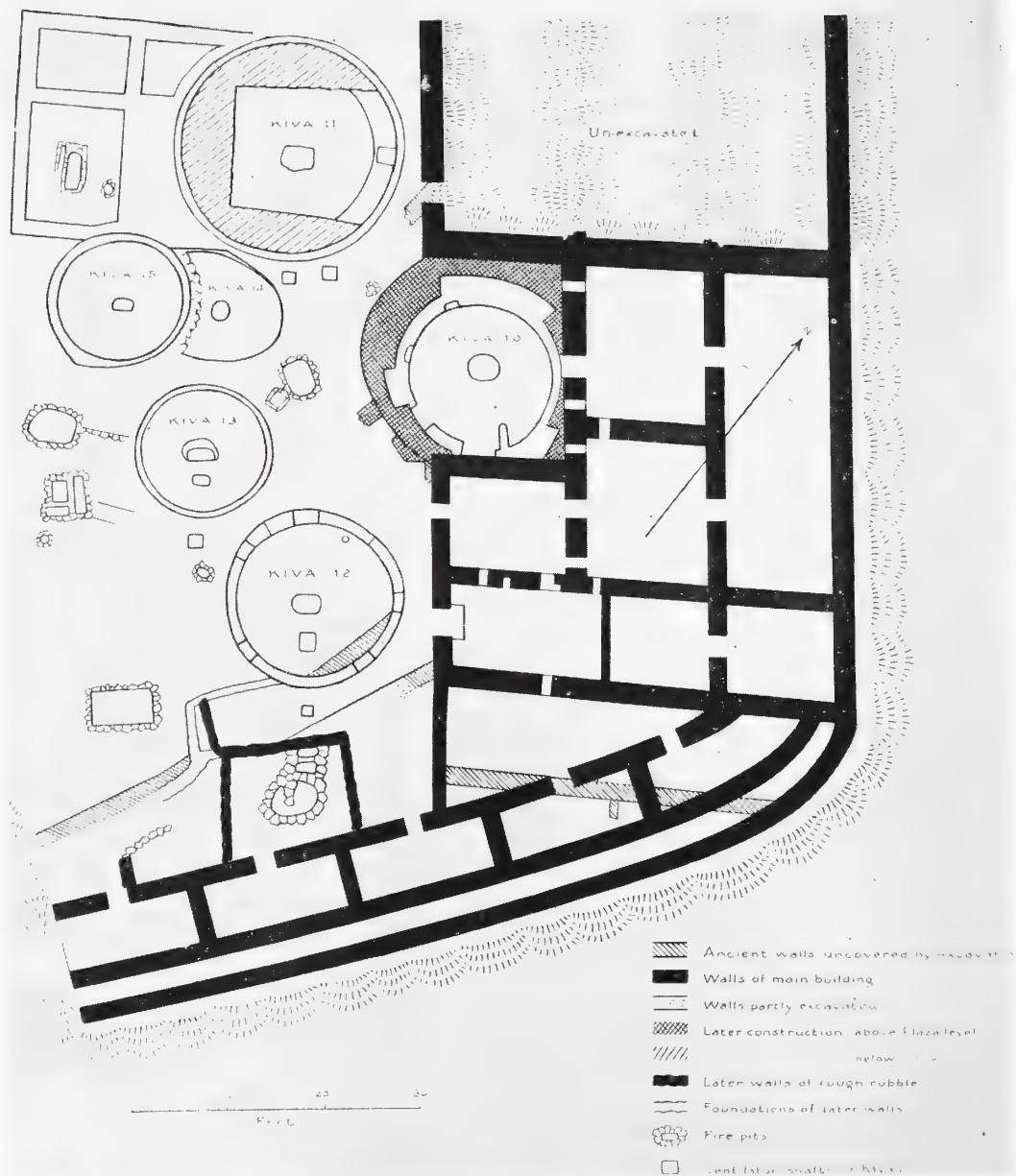
THE CHACO CANYON presents a concentrated group of problems.

Except for the necessary study of environmental conditions, the search for traditions, and comparative culture studies among tribes in the surrounding country the area of investigation is only seven miles long and a mile wide. This omits three outposts, five, ten and fifteen miles distant respectively, none of which appears to be essential in the study.

There was naturally great homogeneity in culture throughout this little district. Doubtless all the communities spoke the same language. While each had its own individuality, as shown in the building of the towns and practice of ceramic art, all evidence points to identity in religion, social structure, symbolism and ordinary customs of life. No cross currents of alien culture are discernible. No indication of abandonment, disuse or reoccupation by the original stock or by other peoples are found. On the contrary one gains the impression that a single tribe of people occupied this little valley, grouped themselves in community centers, availed themselves with exceptional intelligence of the resources about them, held their own against all invaders, developed through the stages of community life, with agriculture and hunting as the chief occupations of subsistence, grew physically and intellectually vigorous, and manifested its virility in unusual social, aesthetic and religious

activities—conspicuously in the building of great community structures and religious sanctuaries which challenge the admiration and constructive ability of our modern civilization. One seems to be studying a people that matured its culture without serious interruption, that ran its course to the summit of its civilization and then suddenly went into oblivion. Evidences of decline such as one sees in modern towns or pueblos in New Mexico and Arizona are not visible. In the Rio Grande Valley we have actually seen communities die a natural death, the population shrink down to the last man as at Pojoaque. Almost the same thing occurred at Pecos where a once powerful and populous town dwindled in three centuries to seventeen people and was then abandoned. The same process is now going on at Nambe and San Ildefonso. We are thus familiar with the appearance of a decaying Indian town and have a basis in actual experience for believing that nothing of this kind occurred at Chaco Canyon. It looks as though abandonment came at the full tide of life, except that there are no signs of sudden destruction.

It must be understood that these impressions gained after some years of observation in this interesting region and comparison with other Southwestern groups, ancient and modern, are by no means final but await the convincing results of more intensive study. They assist in determining what shall be the scope and method of the investigation to be pursued. In the first place, what we have undertaken is



CHACO CANYON: Ground Plan of part of Chetro Kettle.
Excavated 1920.



CHETTRO KETTLE: Excavation of the Great Refuse Mound, showing stratification.

a study of an extinct tribe, its life and achievements together with all the factors, natural and ethnological, by which these were influenced. For convenience this tribe will be called Chacones, for the same reason that we have called the ancient cliff and mesa dwelling people who inhabit the plateau between the Rio Grande and Jemez mountains Pajaritans. It is simply a term employed to designate a people from the region inhabited, in the absence of any ethnological relation from which they might be correctly named. The various lines of study have been assigned to members of the scientific staff according to the following plan:

1. Chaco Canyon: its location, place in the ancient southwestern world; distribution of the communities and general description of their towns and other archaeological remains.
2. Natural conditions: topography, geology, botany, zoology, climate.
3. Economic resources: fuel, food, clothing material, clays, minerals, water supply, building material.
4. The Art of Chaco Canyon communities: cultural stratification, classification, design.
5. Architecture: plans of community houses, construction, masonry, sanctuaries, stairways.
6. Ethnic relations: traditions, legends of the southwestern tribes (Pu-



CHETRO KETTLE: Kiva Area and Outer Wall and Defensive Trench, after excavation.

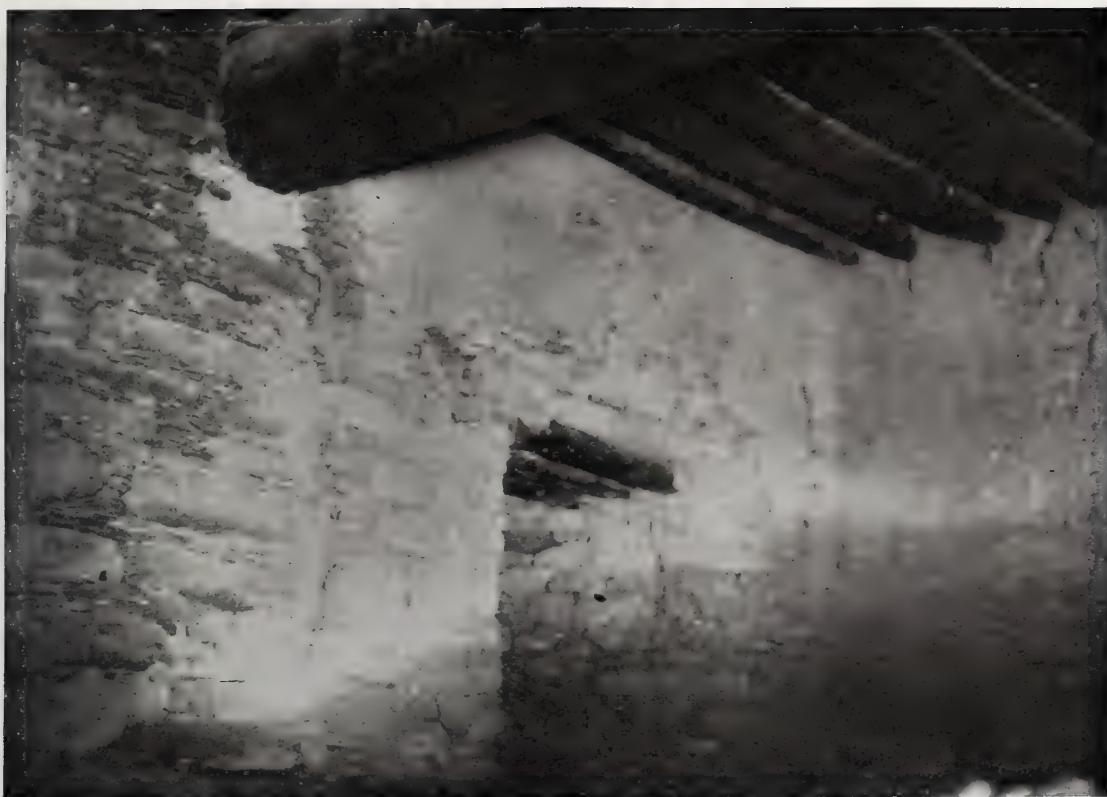
eblo, Navaho, Apache, Ute, Piute), relative to the ancient inhabitants of Chaco Canyon.

7. Archive and bibliographic work: a digest of everything heretofore written on the ruins of Chaco Canyon, and search in Spanish archives for early references thereto.

Of the methods of pursuing the various lines of research above outlined nothing need be said except with reference to excavation and treatment of archaeological remains.

The waste and destruction of antiquities in the old world is matched by the same kind of vandalism in the southwest. There has been little veneration for the ancient places. Buildings, shrines and sanctuaries have been wrecked in the path of progress—even

in the name of science. The pot hunter, both scientific and commercial, has been scouring the southwest for fifty years. His particular field has been the burial places and refuse heaps about the great community houses, and so industriously has this nefarious work been carried on that no archaeologist of this generation has had the privilege of excavating an important site that had not been previously looted. When it is considered to what an extent vanished peoples have left their records in burial places and refuse heaps contiguous to their dwellings the loss occasioned by the pot hunter can be understood. Along the important seven miles of the Chaco Canyon with its great central group and a large community house on each mile of the north side of the valley, not a



CHETTRO KETTLE: Wall and Ceiling Construction.

refuse heap is to be seen that has not been dug over, and across the valley to the south where the dead from the great communities are supposed to have been buried, not a mound can be found that has not been pitted over and over in search for pottery. The principal museum collections in America have been secured by purchase from unscientific collectors working in this way. The Government has endeavoured to establish a perpetual closed season on pot hunting but without success. Even on the lands owned and controlled by the United States the evil practice goes on.

It should be the rule that burial places and refuse heaps shall not be touched except in connection with the excavation of the buildings to which

they are related. In no other way can anything like a complete record be obtained of any ancient site. Graves are likely to contain the most important articles of ceremonial and domestic use. Refuse heaps are, theoretically at least, composed of the waste of the town swept out from day to day, possibly for centuries, building up in regular consecutive layers and thus embracing in chronological arrangement, though in broken or worn out condition, remains of every description from every age of the existence of the place.

The complete excavation of a site then includes the uncovering of the buildings and the exploration of all contiguous mounds. Since the latter are likely to be so situated that some of them will be in the way of the dump

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from the main excavation, they must be examined first. Such mounds are usually covered with shards which call for some examination, but it must be remembered that surface finds have a very limited value. Prairie dogs and pot hunters have so disturbed the contents of mounds that the original place of surface shards is indeterminable. The pitting of mounds, so largely employed by non-scientific excavators, is reprehensible, spoiling the mound for systematic examination and record, and serves no purpose save the occasional yield of specimens. As a means of arriving at accurate conclusions concerning the stratification of mounds, pitting is altogether misleading. A pit sunk in one part of a mound may reach the oldest deposits of the mound within a few feet of the surface, while another pit ten feet away may at the same depth penetrate only recent refuse deposits. The method is worthless and destructive. The use of short and unrelated trenches is only slightly less so.

A mound is not properly examined until it has been divided on both diameters by broad trenches extending clear through the mound and down to native undisturbed earth. The vertical sides of the trench then present perfect exposures which are almost certain to record the history of the building up of the mound and possibly enable the observer to locate the specimens obtained with reference to their chronological deposition. It must be remem-



CHETTRO KETTLE: Long Gallery, in process of excavation.

bered, however, that no one mound is likely to afford a record of continuous growth from its earliest to its latest deposits; that numerous other refuse heaps were in process of formation contemporaneously about the town, probably none continuously used, there being great irregularity in formation, periods of disuse, and periods of excessive use; occasions of disturbance because of the extension of buildings at which times refuse may have been so handled as to cause a complete reversal of its stratification. Many other con-



CHETTRO KETTLE: Interior of a Room.

ceivable circumstances would interfere with the orderly arrangement of the material.

Since the geographical and chronological classification of pottery is being made a basis for important generalizations concerning the movements of southwestern peoples, and the relative dating of the ancient centers of population, it is proper to point out the extremely insecure foundation on which the structure rests. In practice, ancient technique often survives alongside of modern methods. In a single community the art of one group of potters may be ascending and that of another descending at the same moment. In two adjoining towns during the same year pottery-making may be flourishing in one and dying out in the other.

Again the characteristic style of one pueblo may be engrafted upon another temporarily or permanently by the change of residence of a single individual. This will account for much of the so-called "trade pottery" found by excavation. On the whole, so many probabilities of error exist in the use of this method of study that one can not avoid the apprehension that there may be too ready an acceptance of the results by those who rely upon the researches of others. Therefore the limits of the method must be frankly stated.

When it comes to the major task of the archaeologist, namely the uncovering of entire towns, one is confronted with a multitude of problems. Chief among them are the questions of preservation and interpretation of archaeo-



CHETRO KETTLE: Southeast corner, in process of excavation.

logical evidence. Archaeology, like every other phase of history, invites conjecture and unwarranted conclusions, which, announced with an appearance of finality or made permanent by the restoration or reconstruction of buildings, can only lead to the confusion of history. The archaeologist, like other historians, best serves his science by recovering, describing, and preserving unaltered the evidences of human activity throughout the ages, calling attention to possible interpretations of the evidence and allowing it to teach what it will. He is the observer of the mental processes of people of a different age and usually of a different race from his own. Until he can detach himself from his own time and race and attain the attitude of an impersonal

spectator of activities proceeding over vast reaches of time, he will mislead by his conjectures and restorations.

The vast literature of speculative archaeology and the amount of unconvincing interpretation and reconstruction of past human achievements move one at the beginning of a new investigation to adopt a procedure that will be as free as possible from the danger of false teaching. This calls for the careful recovery and description of buried material; the laying bare of evidence for study by contemporary and later students; the preservation of archaeological remains as nearly as possible in the state in which found, with only such repair as is necessary for preservation; restoration to a very limited extent after positive verification, and for the



CHETTRO KETTLE: The Trenches through the Great Refuse Mound and the beginning of the excavation of the main building.

presentation of our own conclusions; a liberal use of pictorial illustration offered subject to amendment with the accumulation of new facts. A great ruin is an object of veneration and may be a never-ending source of knowledge. A restored building is likely to be a sealed book, or what is worse, a ghastly imitation, from which the spirit of its builders, to which is due whatever of greatness it ever had, has been driven for ever.

In the work in the Chaco Canyon we have the incalculable advantage of having the actual work of excavation done by Indians. They are not far removed in their cultural status from the people whose productions are being recovered. Their minds run in the same racial channels. They live on the

ground and in the environment from which sprang the civilization that is under investigation. They see vestiges which are hardly discernible to other than Indian eyes, for they themselves are the product of many generations of experience on this their home soil. When it comes to interpretations, one can not fail to see that the philosophy of the Indian of to-day is derived from the same sources that shaped the beliefs and activities of the ancients of his own race. Indian psychology is peculiarly definite, a development that has come through ages of life ordered to conform to the great natural forces with which the race has been so intimately in contact. These forces have been constant for ages past and the human reaction has been identical in the ancient and



CHETTRO KETTLE: Looking into excavated rooms.

modern of the same race. Therefore, the Indian workman who readily becomes an observing student, is an invaluable aid in American archaeological research.

The Navaho, who have for some centuries inhabited the region surrounding the Chaco Canyon, are a numerous and increasing tribe. They number approximately 32,000 at the present time, and are a people of great promise. They have successfully met the conditions of the desert. They have kept their blood pure, are comparatively free from infectious diseases and show a power of adaptation to changing conditions which promises survival and progress. Unlike the Pueblos who are communal in mode of life, the Navaho are indi-

vidualists. With respect to vital and economic conditions, as well as for the development of personal initiative, the latter mode has every advantage over the former. The Navaho are industrious, good natured, susceptible to education, as honest as their white neighbors, capable of acquiring habits of thrift, and on the whole constitute a valuable element in our population. The expedition is extremely fortunate in having them for workmen.

II. THE EXCAVATION OF CHETTRO KETTLE.

The first step was to examine the area surrounding the ruin for refuse heaps and burial places, which unless excavated first, might be lost under the



CHETRO KETTLE: An excavated area.

debris from the buildings. The large oval mound a few yards to the east of the walls was divided from end to end by a broad trench on its longer axis, going down to the undisturbed soil. A similar trench on the short diameter cut it into quarters. In addition to this, large sections on the side of the mound nearest the pueblo were completely excavated, minutely examined and removed. The stratification of the mound from its beginning is thus laid bare, not only for our own information but for study by anyone else who wishes to undertake the reading of the story it has to tell. The successive layers are fairly clear, all carrying plentiful deposits of cultural remains, bone implements, potsherds and the usual

refuse of domestic life. Whatever has been unconsciously recorded from generation to generation by casting the waste of the community into common dumps, can here be disclosed by intelligent, patient, persevering study. To detect the gradual changes in culture, advancing or retrograding; the accelerations, retardations, dislocations, is possible but full of possibilities of error. I suppose a perfect refuse mound (which probably doesn't exist) would show the response of the human group to changing conditions in much the same manner that the annular rings of forest trees tell of the seasons of prosperity, adversity, well-being, disease, etc., that the forests have experienced.



CHETTRO KETTLE: An excavated Kiva.

The great mound at Chetro Kettle was not a place for the burial of the dead. It yields much material for study but little that is suitable for museum display. Other refuse places and possibly cemeteries may be found near, for no area will be used for dumping from the excavations, save low places which nature has laid bare, until thoroughly trenched.

In determining the procedure at Chetro Kettle, it was assumed that many unfamiliar factors must be reckoned with—an assumption that was fully confirmed as the work advanced. The most favorable approach seemed to be by way of the southeast corner. It was almost completely buried, suggesting a minimum of danger

to workmen from shattered walls. It was at the end of one wing, presenting the only clearly exposed corner of the ruin. It was one point of origin of the great ridge, formerly supposed to be a buried wall, that sweeps in a bold curve from this point to the west end of the site seven hundred feet away. The examination of this corner then would probably reveal several important aspects of our problem.

Therefore, an area ninety feet square was laid off for excavation. The surface indication was that it would disclose the end of the east wing, the juncture of the curved front, and nine or ten living rooms on the ground floor of the wing. What was found will be understood best by referring to the photographs and

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architectural plan of the excavated area. The curved front is a building with a massive central axis and rooms on either side. It may have been two stories high in places. The central wall is pierced by doorways, all securely closed with masonry, originally affording communication between the rooms on the inner court and those facing outward. The exterior rooms are without outside openings on the level that remains. Outside this series of exterior rooms is a trench eight feet deep, two feet wide, between heavy walls of masonry that for solidity could not be excelled unless built of modern concrete. The floor is hard and smooth and shows much use. This trench, entirely unexpected, is without precedent in the ruins of the southwest. If it proves to be continuous with the curving ridge, as seems almost certain, it afforded a protected passage from the extreme southeast corner of the town to the northwestern quarter seven hundred feet away.

The excavation of the southern extremity of the east wing of the building disclosed two stories buried, instead of one as expected. The views looking down into the excavated rooms convey a fair idea of the situation as we find it, and reveal the knowledge of construction possessed by these people. Partition walls were sometimes reinforced by imbedding timbers in the masonry as we reinforce concrete walls with iron rods. Floors and ceilings were constructed by first laying heavy supporting logs (vigas) across from wall to wall. Upon these were laid, longitudinally, smaller logs or poles, placed closely side by side. Upon these were laid thin cedar slabs and over this a layer of cedar bark. Upon this was a solidly packed layer of earth, kept hard and smooth by rubbing with smoothing

stones. The methods of timbering and flooring as well as of plastering may be clearly seen in the photographs. The views of some of the cleared rooms show a remarkable state of preservation of both masonry and timbers. Many rooms are unexpectedly large, being considerably more spacious than those which I have enjoyed in the National Arts Club in New York, the Cosmos Club in Washington, or even in the very modern Alvarado Hotel in Albuquerque. Neither is the advantage as to fire hazard, light, warmth and ventilation altogether with these hostleries of Gramercy Park and Lafayette Square.

The extension of the excavation into the plaza or inner court brought other surprises. The perfectly level surface gave no sign of the labyrinth of kivas, shafts, cists and variously walled spaces that were uncovered. The views will partially explain it. Kivas crowding one another, cutting into one another, overlying one another are found as far as the digging has gone. Each one is a variant from the conventional type of the San Juan culture area. The common characteristic is that all are circular and solidly walled.

The excavation of Chettro Kettle is at least well started. The pronounced impressions that one receives from the study of these ancient communities so far are:

1. Exuberance in the building impulse.
2. Predominance of domestic, community life.
3. Intense religious activity.
4. Mastery in building in stone.
5. Efficiency in ceramic art.
6. Resourcefulness in meeting environmental conditions,
7. Dependence upon agriculture, with hunting as the secondary means of subsistence.



Penasco Blanco.



Chetro Kettle.



Chetro Kettle.



Chetro Kettle.



Chetro Kettle.



Chetro Kettle.



Pueblo Bonito.

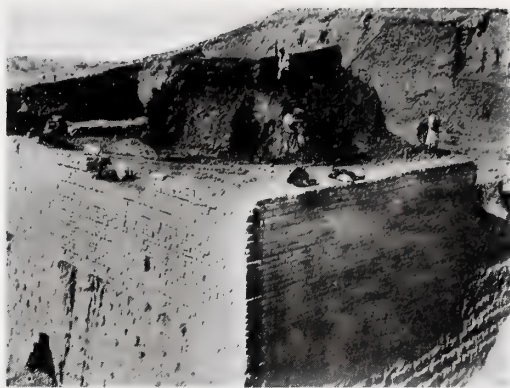


Chetro Kettle.

CHACO CANYON: Specimens of Walls.



NIHA, SYRIA: Ancient Baal Temple.



NIPPUR: S. E. wing of Assurbanipal's Ziggurat.



ERYX, SICILY: Carthaginian walls.



MYCENAE: Circular Precinct and Shaft Graves.



JERICO: Crude Canaanitish wall in north and west sides of the German excavations.



PREHISTORIC JERICO: Living Room.

Photographs by Frederick Bennett Wright



TROY: Section of one of the oldest walls.



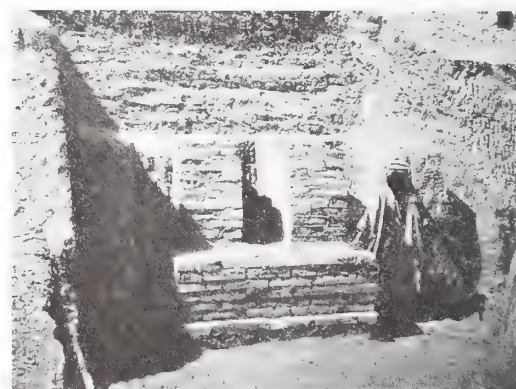
GIZEH: Mastaba of the reign of Cheops.



GIZEH: Stone faced Mastaba with ruffle cone.
IV dynasty.



TROY: Ruins of the Citadel.



NIPPUR: Drain in city wall of Naram Sin—2750 B. C.

Photographs by Frederick Bennett Wright.



BABYLON: A wall in Ancient Babylon.



PERU: Ruins of Pachacamac, Peru—entrance to the Municipal Palace of the town.

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In closing this preliminary account of the ancient monuments of Chaco Canyon, I have arranged a comparison of the achievements of these native American builders with the much better-known works of ancient civilizations of the old world. Here are buildings which, abandoned, unroofed, exposed to the elements and vandals of centuries stand as very few specimens of walls (we are not comparing with pyramidal masses) in any land have withstood the ages. In wall masonry the Chaco builders were unsurpassed, and it may be doubted if our modern masonry will be as enduring. As to our reinforced concrete, time has made no test. For the purpose of comparison, typical Chaco Canyon walls are shown in photographs with illustrations of walls of ancient Troy, Mycenae, Babylon, Nippur, Jericho, Carthage, Gizeh, Niha in Syria and Pachacamac in Peru. For the present, the illustrations must be allowed to speak for themselves. At some future time it is hoped that a comparative study of new world and old world masonry may be made.

Most interesting are the architectural remains of ancient peoples in relation to human life. Monuments of the old world are chiefly memorials of kings, priests and a mis-called "nobility"—palaces, fortresses, temples, tombs—built by myriads whose sordid lives were of no account, under the compulsion of military and religious power. The common people whose hands made the vast structures built little for their own use. Those dynasties, courts, and priestly orders have been extinct for ages, but the races survive in the

abject, servile, degraded humanity to be seen today in Egypt and the Near East. The great houses that have been the subject of this article are an expression, first of all, of the domestic life of a race. They were built by free men, of their own volition, in their own time and way, as *homes for their families*. They represent the labor "of the people, by the people, for the people," and they are not wanting in the qualities that make for endurance. They memorialize the lives of the people, not of kings. This culture, too, is in ruins, but the race survives; and whether its survivors prove to be Navaho or Pueblo or Yaqui or Aztec, or any other Indian tribe, it will be found that in spite of all the handicaps of conquest by a race of superior material resources, there survives a dignity, self-respect and poise of a people who developed their culture under conditions of freedom—a genuine "nobility."

It is significant that only representative government existed among the native American peoples. This fact is not sufficiently recognized, partly due to a misleading nomenclature that is still tolerated—even used—by historians. Such terms as "Indian princess," "Aztec empire," "the Emperor Montezuma," "Old Empire and New Empire," (as applied to the epochs of Maya history), "Inca kings," "cliff cities of the southwest," etc., are based upon a false conception of the social and political structure of the native American peoples which all Americanists should unite in correcting.

School of American Research, Santa Fe, N. M.

A MARBLE VASE FROM THE ULNA RIVER, HONDURAS*

By ZELIA NUTTALL

THE following comments are intended to serve as a supplement to Dr. George Byron Gordon's article on "A Marble Vase from the Ulna River, Honduras," which appeared in *ART AND ARCHAEOLOGY* (Vol. IX, No. 3) in March 1920.

In his text he states that "the broad central zone (surrounding the sculptured vase) corresponding to the main field of decoration claims special attention;" that "it is entirely covered with ornament of elaborate and curious composition;" that "in order to explain the elements or units that enter into the composition of this ornament it is necessary to have recourse to drawings and subdivide the contour into two semi-cylindrical surfaces" and that "What may be called the principal unit in the design is repeated with striking alterations on the other side. The unit of design next in importance occurs eight times, yet in no case is it repeated in the same form. The minor units of design are manifestly three in number, readily comprehended, each of which again passes through its conjugation on either side of the vessel in making the composition of the ornament."

In this analysis no allusion is made to the fact which is so vital and interesting, namely that the "principal units of design" are conventionalised serpents' heads, front and side views of which are represented and combined with marvellous ingenuity. These serpents' heads are clearly discernible in the photographic reproduction of the vase which illustrates Dr. Gordon's article, but curiously enough, are barely

recognisable in the carefully executed, outline drawings, Figs. 1 and 2.

To make this clear, the Mexican artist Sr. José Leon has made drawings from the published photographs in which the forms of the conventionalised serpents' heads and the peculiar technique of the native sculptor who worked in low relief, are skilfully rendered. In Fig. 1, the upper half of the central band is seen to consist of the front view of a serpents' head on either side of which and facing each other are other serpents' heads, seen in profile. Directly under the central head is the composite figure of two serpents' heads in profile, facing each other and so closely joined that their upper and lower jaws meet; their combined profiles appearing to form a single face seen from the front. (Figs. 2, 3.)

This effect recalls the identical result, purposely obtained by the joining of two serpents' heads so that a single one is formed in the famous statue preserved at the National Museum of Mexico, which symbolises the native ancient philosophical theme of the Divine Twain or Duality, personified as "Quetzalcoatl."

As in the Nahuatl language the word *coatl* is a homonym for serpent and twin, the name *Quetzalcoatl* literally signified either the "precious twin" or "serpent." This fact must be borne in mind when the serpent is encountered in sculptured or painted native Mexican designs, which would be equally significant to the Maya people as the name of their deity, Kukulcan, also means "the Divine Serpent."

Both Mexicans and Mayas would

*Comments on the article by Dr. George Byron Gordon.

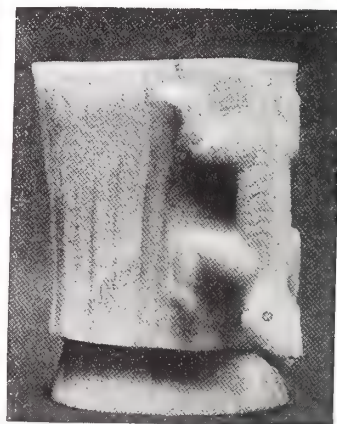
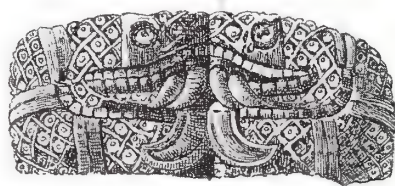


FIG. 4.
FIG. 5.

FIG. 1.
FIG. 2.
FIG. 3.
FIG. 6.

Examples of Sculptured Designs, Mexican and Mayan, to illustrate Mrs. Nuttall's paper.

ART AND ARCHAEOLOGY

probably have discerned in the narrow bands above and below the central one the sculptor's intention to repeat the sacred theme in another form, as both bands consist of a series of overlapping scales, broken at intervals by a curious duplicate symbol which may well pass as an attempt to symbolise the dualities (the Above and Below, Light and Darkness, Male and Female, etc.), and is repeated consecutively around the base of the vase.

While the presence of the serpent motif and its treatment by the ancient artist appear to reveal his familiarity with the religious symbolism of the Mexican and Maya people, the shape and size of the sculptured vase link it to the sacrificial vessels of ancient Mexico, such as were found on the island of Sacrificios in 1827 by Señor Luna and are now preserved in the National Museum of Mexico (see figs. 4, 5 and 6). Both of the latter are made of the tecali or Mexican onyx which Brantz Mayer and other writers have referred to as "white marble" or "white transparent marble," not realising that as yet no true marble has been found in Mexico or Central America.

The prehistoric quarries which furnished the tecali of different kinds, of which the numerous ancient vases and vessels, unearthed in different parts of Mexico and Central America, generally at great depths, are made, have been located about Etta, in the state of Oaxaca. Until other ancient quarries are found and it is proven that a marble was obtainable in the region of the Ulna River, Honduras, one may be permitted to question Dr. Gordon's view that the vase in question is of marble and a product of Ulna culture.

It seems more probable that like those found on the island of Sacrificios, it and the others found with it were

conveyed to the Ulna river by water or land from the cultural region situated further north. On making a comparison between the Honduras vase and the finest of the two found on Sacrificios where the chief temple was dedicated to Quetzalcoatl, it will be seen that whereas in the first the band that encircles the base is executed in openwork, the second displays an elaborate ornamental band of the same technique around its rim. In the Sacrificios specimen light is thrown on the purpose for which it was fashioned by the unique and ingenuous contrivance consisting of a tube made inside the vase and extending up its side from within a short distance from its bottom to the top of the openwork rim (see figs. 4 and 5). It is obvious that as the ancient native ritual exacted the offering of human hearts to the idols and the anointing of the latter's mouths with the blood thereof, that in such a vessel as described the prescribed offering could not only be made, but the blood be poured from it without disturbing its gruesome contents or soiling the openwork border.

It may be safely inferred that the Honduras vase whose handles facilitated the pouring out of its contents and the second one found at Sacrificios with a single handle in the form of an alligator or "lizard" (fig. 6) and others of similar size and shape were planned for ritualistic purposes.

It is hoped that the above comments, which throw additional light on the interesting vase from Honduras, will be found of sufficient interest to justify my objection to Dr. Gordon's statement that "it would be as useless to speculate concerning the symbolism of all this ornament as it would be to guess at the service for which the vessel was designed."

Casa Alvarado, Coyoacan, D. F. Mexico.



Drawn by William Blake

DETAIL OF THE DESIGN

A SCULPTURED VASE FROM GUATEMALA

By MARSHALL H. SAVILLE

THE truly splendid piece of ancient American ceramic art here illustrated was found a few years ago in a tomb near the town of San Agustí Acasaguastlán, in the western part of the Department of El Progreso, central Guatemala. This region is at present occupied by people speaking Spanish, and the name of the particular branch of the Mayan family, builders of the now-ruined cities of Yucatan and Central America, who formerly lived here, is unknown.

This vase was formerly in the collection of the German Consul-General in Guatemala City, and its conservation in the Museum of the American Indian, Heye Foundation, is due to the generosity of Harmon W. Hendricks, Esq., a Trustee of the Museum, who provided for its purchase after special permission had been granted for its exportation from Guatemala by President Estrada

Cabrera. It was obtained during the month of September, 1917, a piece of great good fortune for science, for a little more than three months later occurred the series of devastating earthquakes which practically laid in ruin the entire city, and there is little doubt that this precious object would have been destroyed at that time.

The vase is without question the most beautiful example of earthenware ever found in either North or South America, and it is in a class by itself as a triumph of Indian art. The decoration is sculptured, that is, the designs were probably cut while the clay was still plastic, and before firing. This type of decoration is exceedingly rare in the pottery of Mexico and Central America. In technique it reminds us of the great stone sculpture known as "The Turtle," at the ruins of Quirigua, Guatemala, which is only about fifty



SURROUNDING THE VASE.

Museum of the American Indian, Heye Foundation

miles distant in an air-line from the place where the vase was found. It also resembles in concept the well-known stucco reliefs of the ruins of Palenque and the beautiful carved wooden lintels and altar plates of the ruins of Tikal. These examples, and the vase, belong to the best period of Mayan art.

The striking feature of the involved designs on the vessel are the two serpents which spread around the body of the vase in undulating folds, the tails terminating at the back, their tips being hidden by elaborate masks of mythological personages. In the open jaws of each serpent are heads, the larger of which represents the Sun God, characterized by a Roman nose, and having a kind of helmet covering the forehead, bearing a four-lobed design, which is repeated on the protruding lower part of the eye; it is a variant of the glyph *Kin*, the sun sign. Opposite is a human head in the jaw of the other serpent, evidently representing a suppliant. The motive of heads and figures in the open jaws of serpents or dragon-like figures

is a familiar one in Mayan art, and is a feature of the famous Calendar Stone of the Aztecs of the Valley of Mexico.

Above the two heads in the serpents' jaws is the figure of the Death God, shown by the sutured skull and the ribs. The lower part of the figure is represented as human, with flesh. On the other side of the vase, where tails of the serpents end, is another Sun God seated with the feet pressed flat against the hips. Each arm encloses a fold of a serpent. Intermingled and interlaced with the undulations of the serpents are mythological animal figures and heads, notably the crocodile, and human figures and heads, and no surface was left unadorned, featherwork and masks filling the space. This is a characteristic feature of a certain stage of Mayan culture, the artists being loth to leave plain surfaces.

The accompanying drawing shows the intricate interwoven designs spread out in a panel. At some future time a comparative study and an analysis of the import of this vessel will be made.



A CERAMIC MASTERPIECE FROM SALVADOR

A CERAMIC MASTERPIECE FROM SALVADOR

By W. H. HOLMES.

THE remarkable earthenware vessel presented in the accompanying figure was brought as a gift to the National Museum by Señor Emilio Mosonyi, who obtained it from a native in Salvador, Central America. It is exceptionally attractive in appearance, taking as a work of art a high place among ceramic masterpieces of the region represented.

It is tubular in shape, twelve inches in height, brownish in color and uniformly polished. It is embellished with a broad encircling band of ornament of unusual complexity, which comprises four rows of human heads modeled in bold relief and three lines of hieroglyphs. The human heads are forty-eight in number and are inclosed in sunken panels formed by interlooping and interwoven filaments, the arrangement as a whole giving a somewhat textile suggestion to the embellished band. The heads are closely alike as if formed by pressing the plastic clay into a common mold, the eyes and mouths having been afterward emphasized with a pointed modeling tool. The heads are crowned in each case with a short scroll-like fillet of clay coiled upward in front which appears to connect with the plume fillets of the framework. The floors of the panels against which the heads are placed have been blackened and checkered with incised lines.

The three lines of glyphs are skillfully introduced, being inclosed in shallow panels formed by the interlooped strands. The panel surfaces have been blackened and the glyphs incised on these with a sharp point. The lines of glyphs connect around the body of the vase and are inclosed in the border

filament loopings at the upper and lower margins, the third, in the middle, being inclosed in squarish fillet frames, and these again by two strands which rise above and part around the glyph frames joining again below. It is not assumed that glyphs, even thus used in the ancient time, are necessarily significant for Dr. Spinden* states that "The hieroglyphs which so frequently occur on vessels from Salvador are probably no more than meaningless decorations, but the same may be said of many of those on vases from the heart of the Maya area. Learning was doubtless in the hands of the priests and upper classes, and potters had to content themselves with outward forms. Sometimes a single face glyph, with or without dot numerals, is repeated over and over again around the rim of a bowl. At best such a glyph could only stand for a name or a day."

It should be mentioned that Prof. Marshall H. Saville, who is well acquainted with the fictile work of the ancient Mayas as well as with certain skillful imitations of the present period, has expressed a fear that the decorative band in this specimen may have been added to the manifestly ancient tubular body; but the most critical examination of the specimen shows that this cannot be the case. It is, however, not readily determined whether the specimen is of the period of greatest Maya development since it stands distinctly alone in its embellishment, or of some later stage in the history of this people; but it is observed that the skill shown in the modeling of the plastic design is nowhere surpassed.

*Spinden, Herbert J., *American Anthropologist*, (N. S.) Vol. 17, No. 3, p. 446.



Ralston Galleries, New York

"Portrait of Samuel Brandram, Esq.," by John Hoppner.

CURRENT NOTES AND COMMENTS

Old English Portraits at the Ralston Galleries.

Notable works by the English portraitists continue to come to America, despite the scarcity of fine pictures on the London market, and the tenacity with which English collectors hold on to their possessions. Among the latest arrivals are three typical examples obtained in England last summer, by Mr. Louis Ralston, and which are now on view at the Ralston Galleries, in New York. There is Hoppner's portrait of Samuel Brandram, (1743-1812), London color merchant, which was obtained from Mr. Andrew Brandram, now head of the same ancient merchantile establishment—a most pleasing characterization, representing Hoppner at his best. The others are Gainsborough's portrait of the Duke of Rutland, purchased from Lord Canterbury, and Raeburn's portrait of Janet Mellville.

Mr. Ralston also brought to America three Corots, among them being "The Sacred Fountain," which is accorded a place by critics among the master works of the master of misty hours and filtered light. It is in Corot's favorite mood, when, in late evening, the last rays of light from a delicate violet sky form an atmospheric background. There are four figures of girls in the foreground. The silence of the moment is enhanced by the many graceful trees glimpsed behind the figures.

American admirers of the art of Lhermitte will be interested to know that the Ralston Galleries have "The Reapers," which was the artist's salon picture of 1920.

Claude Lorrain's "Rape of Europa" at the Satinover Galleries.

Outside of one picture in the Metropolitan Museum of Art, America heretofore has had no opportunity to study at home the works of Claude Lorrain, who ranks as one of the five greatest landscapists among the old masters, the others being Ruysdael, Hobbema, Constable and Turner. This has been due to the fact that Claude's works have been closely held by their possessors in Europe. Ninety-two of them are in public galleries, where they will always remain. Recently two superb examples have been brought to New York, and are being shown at the Satinover Galleries.

They are "A Villa in Arcadia" and "The Rape of Europa." Their French owner sold them to Joseph Satinover just eleven days before the French law laying an embargo on the exportation of old masters went into effect. It is not likely that any more will ever cross the ocean; therefore it is hoped that their ultimate possessor will be an American museum rather than a private collector.

These two works are fit companions for the group of Claude's in the Louvre and the eleven in the British National Gallery. One of them is more than six feet wide and the other nearly five feet. What is most important, however, is that they have never been marred by the restorer, and have the beautiful limpid aerial blues that characterize Claude's art. In this they differ from "A Seaport," in the Hearn collection at the Metropolitan, which is greatly darkened by restorations.

Claude was the inspiration of Turner, who when he died provided that two of his own masterpieces should hang by the side of two of Claude's in the National Gallery.

The Lawrence Collection of Gothic Stained Glass at the American Art Galleries.

One of the most important events of the present art season will be the dispersal by the American Art Galleries, in New York, of the notable collection of Gothic stained glass and other medieval objects of art formed by the late Henry C. Lawrence. The American art world owes a debt of gratitude to this collector not only because of his services in bringing so many rare and precious things to this country, but also because of the example he set in connoisseurship. This business man (for he was one of the best known stock brokers in New York and a governor of the New York Stock Exchange) was an ideal collector. He acquired art not merely for the sake of collecting, but because he wanted to live with it and have its companionship every day.

An instance of this is the way Mr. Lawrence arranged his collection of stained glass, of which he had examples of every period from the thirteenth century to the seventeenth. These glasses



"The Rape of Europa" by Claude Lorrain.

Courtesy the Salomon Galleries, New York



From the Lawrence Collection of Gothic Stained Glass.

were more difficult to assimilate into modern living conditions than were the furniture, the tapestries, the wood carvings or the stuccoes, but Mr. Lawrence assimilated them. He adjusted each panel of the glass into a mount that fitted some particular window pane in the house, where he could place it and remove it at will. On Sundays, or days when he could be at home to enjoy his possessions, the glasses would be all in place, and then the house was one of glory. Connoisseurs came from great distances to see and enjoy. It was an envied experience to hear Mr. Lawrence talk of the glasses. A play was inspired by the story of some of them.

The Lawrence home was a repository of art throughout. From its front door, set with a fine thirteenth century stained glass panel, to the remotest bedroom, where the walls were decorated with Florentine and Italian polychrome stuccoes, everything was part of the collection and the collection made the home. In the living rooms the genius of the collector had its highest expression. The walls of the dining room were constructed as a background for his tapestries. Food was served from a priory table of the sixteenth century, and there were chairs, chests and cupboard boards of the same period.

In the drawing room tapestries were hung a bit more formally and in every available corner were wood carvings and dinanderies. The chairs were of various periods from the fourteenth to the seventeenth centuries, and two choir stalls served as a couch. An old lectern supported a table lamp which, with candles set about the room, provided a soft glow that brought out the beauty of each antique treasure. In one corner stood a marriage chest, and credences were convenient storage places.

The sitting room was similar, but in lighter vein. The principal bedroom was in some ways the greatest room of all, the main tapestry being a mille-fleur frieze, with rabbits, dogs, deer and birds playing among the flowers—one of the finest of this type of tapestry in existence.

The dispersal of a beloved collection like this has in it an element of sadness, but it is the true spirit of the connoisseur that provides a chance for others to taste the same joys of possession.

J. Stewart Barney's Landscapes at the Ehrich Galleries.

For an architect to turn painter and do presentable work at his easel does not appear to be a remarkable thing; in fact, it would be expected of such a man that, being already well founded in draughtsmanship, he would be able to put upon canvas faithful presentments of facts. But for an architect to take up painting and in the short period of two years produce landscapes that have



"Off the Beaten Track—Newport" by J. Stewart Barney.

On display January 24-29 at the Ehrich Galleries, 707 Fifth Avenue, New York, in the first exhibition of paintings by Mr. Barney, who has been best known heretofore as an architect.

ART AND ARCHAEOLOGY

great breadth and freedom of handling, and that reflect the spirit of nature rather than merely her lineaments, is an achievement that calls for more than passing comment. Such an accomplishment has taken many artists the greater part of their lives, for it is almost the rule in the development of a painter that he begins by representing things as he sees them and ends by revealing things as he feels them.

That J. Stewart Barney, of New York and Newport, who first gained fame as a champion of progressive ideas in American architecture, has come fully equipped into the ranks of painters is proved by the collection of Scottish and Newport landscapes which the Ehrich Galleries, of New York, will show during the week of January 23. A preliminary view of the group displays for him both facility in his medium and a fine grasp of beauty, no matter whether seen in its rugged or its more quiet aspects.

The paintings are about evenly divided between the Scottish highlands, where the artist has a shooting moor in the Ben Nevis country, and the countryside and shore near Newport, where his summer home is located. Of the latter series perhaps the finest is "Off the Beaten Track," which is remarkable for its breadth and synthesis. It is a glimpse of rocks and water and sky, set down with reticence and with great structural integrity. Next in point of interest is "The Piping Rock," in which Mr. Barney has accomplished brilliantly the difficult technical feat of interpreting the play of waters as they break on rocks. "Summer Afternoon" reveals a stretch of sun-kissed pasture, extending over the crest of a hill, while in the foreground is a stream of limpid water mirroring the coolness of trees on either side.

Of the Scottish series the most picturesque is "Old Ben's Nightcap," whose theme is Ben Nevis, seen in the distance beneath a crown of clouds, while in the foreground is a mountain lake and rugged slopes. This work breathes the very spirit of Scotland, as does also "Sunset Over the Moors" and "The Burn," both of which are very characteristic of color.

Mr. Barney's career as a painter will be watched with much interest, both because of its great promise and because of the debt the art world already owes him for his stand, almost alone, against the adaptation of absurd old world styles to the steel and concrete of the American skyscraper. The struggle he made for truth as regards the skyscraper is now history, but it waged fiercely more than a decade ago, when he denounced his brother architects for trying to make New York's tall buildings look shorter by means of horizontal treatment. His contention was that the skyscraper, by letting it look tall and adapting for it a Gothic treatment, could be made very beautiful. Time has completely vindicated his position, and now foreign artists visiting New York for the first time say that out of our modern steel and concrete has arisen an architecture which has no superior for beauty anywhere in the world.

Among the interesting exhibitions of the month is the group of early Spanish paintings also at the Ehrich Galleries. The outstanding feature of the show and one which is drawing crowds of visitors to the gallery is the superbly painted and exceedingly rare "Still Life" by Velasquez (1594-1793). When one realizes that there are less than one hundred acknowledged original paintings by this master, the interest in this example is easily understood. The composition is simple, direct and dignified. Among other paintings worthy of note are two Spanish Primitives of the 15th Century—"St. Jerome" and "St. Michael"—highly decorative panels, beautiful in color, rarely seen outside of Spain.

The Hankey Etchings on Exhibition at the Schwartz Galleries.

William Lee Hankey, whose work began to be known in this country only a few years ago, seems definitely to have joined in popularity the group of famous modern British etchers whose prints are so deeply appreciated by our collectors, and whose ranks include such men as D. Y. Cameron, Hedley Fitton, Frank Brangwyn and Axel Haig. Beyond coming into rank with them, however, there is no resemblance between Hankey's etchings and those of the four men just mentioned. Their reputations are based mainly on the presentation of architectural beauty, and, in the case of Brangwyn, the attainment of strength. Hankey is rather the interpreter of human feelings. Mothers and children are his favorite subjects, and even when he essays landscape it is human feeling that guides his hand rather than abstract beauty.

Sixty-four of his etchings, now on exhibition at the Schwartz Galleries, New York, afford the art lover opportunity for a comprehensive study of Hankey. Despite what has been said of the



"Two Sisters," drypoint etching by William Lee Hankey.

Schwartz Galleries, New York

preponderance of human emotion in his work, this collection presents a distinctly decorative aspect. A delicious virtuosity in color and quality is obtained in these black and white prints because of the fact that Hankey used the drypoint method; that is he cuts his lines directly on the metal with an instrument instead of tracing them through a fill-in of wax and letting acid "etch" them on the burnished surface. The drypoint method leaves a "burr" where the metal is "ploughed" with the instrument, and this either produces a shading by the ink or, in case of masses, results in a rich, velvety black.

The most famous print in the collection is "The Flight from Belgium," which is so great because the face of the woman bears in it a realization of all that has befallen and all that impends. "Sole Possessions" is another notable subject. A Belgium woman in whose arms is her baby and on whose back is a bundle. In depicting the normal feelings of motherhood and childhood, however, Hankey is most amiable. "Two Sisters" and "Maternité" are especially good, and "Confession," which conveys the sense of spiritual control on the mother's part, is a remarkable expression.

Of the landscapes the finest perhaps is "Sur la Nieve," a glimpse of a French farm in winter so true that the weight of snow on the roofs is actually felt, and an illusion of dazzling luminosity attained. "In Belgium" has the same sort of human appeal, with its group of slender trees, its low-lying village beyond, and its white clouds billowing up in the distance.

General Meeting of the Archaeological Institute

The General Meeting of the Archaeological Institute of America and the Annual Meeting of the Council were held at the Johns Hopkins University, Baltimore, Md., Dec. 28-30, 1920. Some account of the papers presented of especial interest to ART AND ARCHAEOLOGY readers will appear in our next number.

BOOK CRITIQUES

From Holbein to Whistler. Notes on Drawing and Engraving, by Alfred Mansfield Brooks. New Haven, Yale University Press, 1920.

A most valuable and beautiful book has been added to the large library of books upon engraving, by Alfred M. Brooks, of the University of Indiana, Curator of Prints in the John Herron Institute of Indianapolis, therefore qualified to speak authoritatively on the subject.

From Hans Holbein in the early 16th century to Whistler in the 19th century, there is a world of art, of which the real fundamentals are drawing and engraving. Mr. Brooks cleverly shows "the ways by which the engraver and his art, or the engraver and his trade, have had a hand in the concerns of religion and the spread of knowledge, not to mention increasing the material and durable satisfaction and delights of civilized and cultivated men."

The object of the book, he says, is to make plain that engraving, which is but a kind of drawing, is one of the noblest of all the arts and one not understood by the majority of persons who pretend to an interest in art, and not regarded or understood at all by most persons. Beside the technicalities of engraving and etching, the time of their invention and discovery, he gives small sections showing the lines made by the burin and the etching needle, which will be of great value to the student of these graphic mediums.

The introduction is a clear and interpretative discussion of what constitutes originality in art, its understanding and appreciation and one is tempted to quote at length.

Mr. Brooks says that "to distinguish between good work and that which is downright excellent, requires accurate powers of discrimination, firm and abiding fairness, a thoughtful bent of mind, imagination and all the information that possibly can be had. The result is true appreciation, another name for profound understanding. It always implies sympathy."

The grouping of the subjects, of which the book treats, is quite unlike that of other writers and is all the more interesting and illuminating. Line engraving and wood-engraving in Italy and in the North, is followed by a chapter on the very important masters of engraving, two Italians, Mantegna and Marcantonio; two Germans, Dürer and Holbein, and one Dutch-

man, Lucas of Leyden. They all lived during the Renaissance, that period of great art when architecture, painting and sculpture came to "full bloom," an age which produced as well, great artist-draughtsmen.

They were painter-engravers and interpretative engravers, their remarkable creations of Christian art, their sacred subjects represented with lovely landscape backgrounds, Dürer's manner in particular, are still the much sought prints of Museums and Collectors.

Rembrandt, Van Dyck and Claude Lorrain are the great masters of etching, Rembrandt, the greatest not only of the seventeenth century but of all centuries. They are a story by themselves.

Turner's "Liber Studiorum" that wonderful collection of engraved, etched and mezzotinted landscapes which Mr. Brooks says surpass all works of landscape which the world has seen, forms another chapter with Wordsworth's poetry, both artist and poet possessing the romantic point of view, seeing nature and representing it in picture and poem, that are to "the realities of this world as visions of another world." "They accepted every aspect of nature, from the calm of a summer's day to the gale on a winter's sea."

The making of the book technically is the most finished product of the Yale University Press and is the fourth work published by the Herbert A. Scheftel Memorial Publication Fund, which was established by the widow of Herbert A. Scheftel, of the Class of 1898, who died in 1914. The gift was made "in recognition of the affection in which he always held Yale and in order to perpetuate in the University the memory of his particular interest in the work of the Yale University Press."

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The illustrations, of which there are nearly one hundred, are the finest possible reproductions of wood and line-engraving and etching.

The book is not only a contribution to art history, but to literature. H. WRIGHT.

Attic Red-Figured Vases in American Museums. By J. D. Beazley. Cambridge: Harvard University Press; London: Humphrey Milford, 1918. X+236 pp., 118 illustrations, \$7.

Mr. Beazley has done more than any other recent scholar in the way of identifying unsigned

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vases. He has discovered more than fifty new vase-painters and although certain scholars such as Percy Gardner and Pottier have questioned his methods, there is no doubt that his identifications, which often are the same as those made independently by others (Hoppin, Swindler, Frickenhaus, myself, and others) are in the majority of cases sound. He certainly has an unusual knowledge of stylistic details and aesthetics and a familiarity with the original vases themselves, such as perhaps no other living scholar has.

The present volume deals with a far greater field than its title indicates and represents a treatment of the whole red-figured style down to Meidias. There are many new attributions to artists already known, such as Epictetus, Oltus, Macron, and to those created by Beazley such as the Achilles and Pan Painters. Several new painters are identified, the best being the Niobid Painter, an artist of first rank. Some of the names of the artists such as the Flying Angel Painter; The Providence Painter, The See-saw Painter, The Painter of the Deepdene Amphora seem strange and the arrangement of the material might have been more practical. But there are very few errors in the book, which is one of the most important contributions ever made to Greek ceramics. Many unpublished vases in America and Europe are here illustrated for the first time and there are several better reproductions of vases already published.

D. M. R.

Everyone's History of French Art. By Louis Hourticq. Translated by M. Herbert. With 181 illustrations, and practical information for artistic tours. Librairie Hachette et Cie. Paris.

This admirable little handbook should be on the desk or in the pocket of everyone interested in French Art. It presents in a nutshell the information most desired by the traveler in France or the reader who wishes to familiarize himself with the salient facts in this long and interesting story. You have here, in brief compass, "the archaeologist's handbook to Paris and the Provinces," notes on the Paris and provincial Museums, and the annual Salons, and a chronological and topographical table. Then follow "Facts about French Art," beginning with the sources, and briefly describing the Romanesque, Gothic, Renaissance, Louis XIII, XIV, XV, XVI, Revolution and Empire

periods down to contemporary art. "When you study the artistic record of a nation, you witness its progress toward the ideal," and of all countries, except Greece, this is most truly exemplified by France. M. C.

An Economic History of Rome to the end of the Republic. By Tenney Frank. Baltimore, The Johns Hopkins Press, 1920. xi+310 pp. \$2.00.

This book deals with Agriculture in early Latium, The early trade of Latium and Etruria, The rise of the peasantry, New lands for old, Roman coinage, The establishment of the plantation, Industry and commerce, The Gracchan revolution, Public finances, The Plebs Urbana: Industry at the end of the Republic, Capital, Commerce, The Laborer, and The exhaustion of the soil. Great use is made of archaeology and the result is a very important as well as readable contribution to the study of Roman history and archaeology. There are excellent summaries of the economic conclusions to be drawn from coins, inscriptions, the excavations of private houses and shops, from the finds in bronzes, silver, glass, jewelry, bricks, pipes, vases, and other archaeological evidence. The book is full of interesting statements even for our modern age. For example, we learn (p. 81) that Cicero's house cost about \$150,000 (p. 280 the cost is given as about \$200,000), but Sulla could have rented a flat for \$150 a year and workmen could get miserable rooms at a dollar per month; that the rate of exchange between silver and gold was about 16:1, the gold bringing little more if any more than its present day equivalent. Again we read (p. 111) "In a thousand years of Rome's history there is not one labor strike recorded." I remember an inscription which tells of a strike during the building of the Roman theatre at Miletus, but such things seem not to have existed at Rome. Those concerned with present day problems as well as those interested in Roman history or archaeology will receive much profit and pleasure from a reading of Professor Frank's original and scholarly book. The printing is well done and the book is one of taste. I have noticed only a few misprints, such as courage for coinage (p. 83), satrapies for satrapies (p. 131), wrong punctuation of p. 167, n. 4, open for opus (p. 173), wrong order of notes on p. 256. P. 102 the Ficoroni cista is said to be silver whereas it is bronze.

D. M. R.

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The real object of the Archaeological Institute is to strengthen the hands and hearts of those who hold to an America which shall be intellectually and morally not less great than she is materially. It may surprise some of you when I say that in the foundation of the Institute, Archaeology was not directly its object, for we thought of it as an effort to withstand the flood of vulgarity and barbaric luxury brought in by the rapid and enormous increase of wealth then beginning to overwhelm the country. We viewed it as more than an undertaking to dig up buried cities and consider the condition of prehistoric barbarians. We, therefore, laid the foundations of the Institute that it might contribute to the higher culture of the country.—CHARLES ELIOT NORTON, 25th Anniversary Address.

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ARRAS: The Grande Place as it was.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

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MARTYRED MONUMENTS OF FRANCE

II: THE TOWN HALL OF ARRAS

By COLONEL THEODORE REINACH

Membre de l'Institut de France

IN A former number of this periodical¹ I gave a short account of the wanton destruction by the Germans of the far-famed castle of Coucy. Hardly a less odious crime against art, history and civilization was the annihilation of the town hall of Arras. If Coucy was the unparalleled specimen of *military* architecture in the Middle ages, the Hôtel de Ville of Arras was one of the finest productions of *civil* architecture in the early Renaissance. As the keep of Coucy was the king of our *Donjons*, so was the clock-tower of Arras rightly termed the king of our *Beffrois*.

Northern France, of which Arras marks about the center, is a singular compound of provinces and peoples, some of Teutonic, some of Romanic stock, little by little blended in that wonderful melting-pot of races, customs, traditions and civilizations, our many-sided, but one-hearted, modern France. Their story is a perfect maze

of ever-changing lordships. Artois, the *comté* of which Arras is the chief town, although of French tongue and culture and depending in feudal law from the realm of France, formed, as a matter of fact, during two centuries (1180-1384), a semi-independent state, connected sometimes with Flanders, sometimes with England. Later on, after the ghastly ravages of the English hosts, it became a part of Burgundy, the enterprising buffer-state, which had sprung up between France and Germany. After the dismemberment of Burgundy, towards the end of the fifteenth century, it was French again for a short time, only to become for about one hundred and forty years a Spanish province, previous to its final reunion, in 1640, to the French crown.

It is a notable fact that Arras, notwithstanding it having thus been a Spanish possession for a century and a half, does not show in its outward aspect, in its architecture or sculpture,

¹ART AND ARCHAEOLOGY, IX, No. 3, March 1920.



ARRAS: The Town Hall.

ART AND ARCHAEOLOGY

the slightest trace of Spanish influence. The contrary has often been asserted by romantic archaeologists and in our own days by the poet Verlaine, who prettily described . . . "*la ville aux toits follets Poignardant, espagnols, les ciels épais de Flandre*" . . . But poets are not bound always to say the truth. Now the plain truth is that whatever here is not purely French is decidedly of Flemish origin, for many and narrow were the political and commercial ties between Artois and the neighboring cities of Flanders which, under the mantle of republican freedom, developed, during the last centuries of the middle ages, unequalled wealth and unrivalled splendor.

Since Roman times there stood here a flourishing city, the chief mart of the corn trade in a fertile country and the seat of a renowned fabric of woollen stuffs, the luxury of which already scandalized the holy Jerome. In the later middle ages, when Arras, detached from the *comté* of Artois and nominally a part of the king's own dominions, was practically a free city, a thriving industry and a profitable trade developed here, hand-in-hand with a fine literary and artistic taste. Widely known was the skill of the goldsmiths from "Arras libiaus."¹ The hangings or tapestries woven here were so highly valued that the name of the town became in several countries a generic denomination for fine tapestries, like in later times the word *Gobelins*. Who does not remember the *Galleria degli Arazzi* in the Vatican, and in *Hamlet*, old Polonius hiding behind the "arras?" Music and poetry were also at home among the "Arrageois;" they were a joyful, I may even say a jolly people, and devoted admirers of the fair sex. The *Jeu de Robin et de Marion*, by a man of Arras,

Adam de La Halle, is the very first musical comedy in history, and more than one fanciful invention of the old trouvère has crept by unknown channels from his *jeu de la Feuillée* into the moonlit visions of a *Midsummer Night's Dream*.

Hardly anything remains nowadays of mediæval Arras. The beautiful city walls with their battlements, gates and turrets, the public baths, the fine private mansions, the huge abbey and Gothic cathedral, the carved tombstones and crosses, nay, the very altar screens, almost everything has disappeared, sometimes by brutal warfare, mostly under the hammer and chisel of the so-called embellishers of later times. For the modern visitor of Arras, the most striking features are the two large squares, about the middle of the old town, known as *Petite Place* and *Grande Place*. As they stand, or rather stood of late, they are a work of the seventeenth century executed soon after the French reconquest of 1640; but their ground plan was due to the emperor Charles V, and they show even some remembrances of the old wooden dwellings of the XIIIth century, one of which—*la maison Deleau*—is still standing on the Grand Place. Moreover, the new houses have retained the old cellars, the so-called *boves*, spacious, deep and sometimes two-storied, which in the time of Guicciardino, as well as in our own, afforded a priceless refuge against the cannon of a barbarous foe.

Both of these squares, as well as the wide street—*rue de la Taillerie*—which connects them, were lined with houses of a uniform type, though allowing some variety of size and ornament. Be it said to the praise of the mayors and municipalities of the *ancien régime*: they never allowed any façade to be repaired, unless brick was substituted

¹"Arras the handy one" in the vernacular dialect.



ARRAS: Inside view of the Cathedral.



ARRAS: Inside view of the Cathedral (present state).



ARRAS: The Palace of St. Vaast—court yard of the Museum.

for brick and stone for stone. So these two huge places, with their hundred and fifty-five houses, kept their character unchanged and unblemished down to our own days. The ground-floor recedes behind an open gallery, the narrow arcades of which are supported by monolith Doric sandstone columns. Two two-storied mansions are built in stone and brick, their lofty roof facing in the shape of a rounded gable, the base of which ends in a pair of heavy volutes; the façades, only two or three windows wide, are adorned with quaint sign-boards, carved in stone, mostly copies of much older ones. All in all, says one of our best authorities in archaeology, you have here an *ensemble* unique in the world.

The *Petite Place*, the older of the

two, was formerly the animated centre of the burghers' life, the celebrated *forum* of the town. In mediæval days a charming chapel, the so-called "lantern of the holy candle," had been erected in the middle of the place as a sort of permanent record of the dead: it fell a victim to the revolutionists of 1793. And on one of the small sides of the same place stood until yesterday the far-famed Hôtel de Ville, the glory of old Arras, the chief subject of this paper.

Town halls were very scarce in Northern France down to the end of the fourteenth century. The cities were neither rich nor free enough to indulge in such luxuries; moreover the churches sufficed as a rule for the accommodations of such few public services as existed



ARRAS: The Grande Place as it is.

and specially for the meetings of the burghers discussing their affairs. In this, as in other respects, the cities of Flanders showed us the way. Gradually our northern towns followed in their lead, one of the earliest and finest specimens of this class of buildings being the town hall of Saint Quentin, another victim of the recent war.

The present town hall of Arras, which replaced an older *Halle des Echevins*, was not erected before the first decade of the sixteenth century, in the days of Arch-duke Maximilian. Chronologically it belongs already to the Renaissance, but artistically it is still a Gothic structure of pure *flamboyant* style, a style which persisted very late in our Northern regions and celebrated here, in contemporary times,

a remarkable revival. No more than the houses of Arras does the town hall exhibit any trace of Spanish influence: it is a plant sprung from the native soil. The designer of the main building, Mahieu Martin, was an Artesian by birth, and so were his two most notable successors, Jacques Le Caron, the completer of the belfry, and Mathieu Tesson, the architect of the left wing.

Martin's work, which forms now the nucleus of the aggregate, was to a certain extent inspired by the aforesaid town-hall of Saint Quentin. The low ground floor is screened by a vaulted portico opening towards the *place* and offering a shelter against sun and rain. The arches, of unequal sizes, alternately round and pointed, rest on slender columns of sandstone; they are elegantly



ARRAS: The Museum and Cathedral (present state).

decorated with flower-work. Then, above an elaborate cornice, rises the very lofty upper story, lit up by eight beautiful Gothic windows in the style of the later cathedrals and adorned with delightful tracery. In front of the two middle windows projects a handsome balcony, originally of wrought iron and a work of the eighteenth century, but, in our own days, clumsily rebuilt in stone. Between the high gables of the façade windows, ran a series of small round openings, so-called *oeil-de-boeuf*, quaintly divided into segments by mullions of varied devices. An open balustrade, also of an ingenious design, ended the wall of the façade, and above this balustrade, giving its peculiar character to the whole building, rose a high slated roof, enlivened with three rows

of sky-lights, each of which was framed with elegant metal open-work and crowned with gilt sundisks or with small quaint weather-cocks. The whole façade, including the Gothic niches at the angles, constituted a magnificent monument, the like of which was hardly to be found in any other French town.

Unfortunately this fine building, in its noble restraint, did not remain unblemished throughout the centuries. In course of time, new wants, the ever growing expansion of public services caused many additions to be made to the old Gothic town hall; not all of these were felicitous, one of the last—the restoration of 1840—being by far the worst.

As early as 1572, a whole wing was erected to the left (speaking as one



ARRAS: Belfrey and Town Hall after the bombardment.

looks from the place) and somewhat in the rear of the main building. This work of Mathieu Tesson was, all-in-all, a good example of the Flemish Renaissance style, without any survival of Gothic elements. The two lower stories reminded of the Louvre with their belted pilasters, their bossages and large square windows. The "perron" had a cupola which was removed in the eighteenth century. A refined taste could hardly approve of the gorgeous little niches and twisted columns of the third story nor of the massive intricate gables above the windows of the attic.

Still less satisfactory—I mean still more over-loaded with useless decoration—was the right wing, added under Napoleon III, by the romantic

Grigny, one of the leaders of the Gothic revival: nowhere appears more glaring the mistake of Ruskin's formula "beauty in architecture is ornament." The same architect and his mate Mayeur planned the inner fittings of the town hall, in a profuse and exuberant style, flavoring of the so-called Manoelic architecture in Portugal.

I have still to mention what, in the opinion of many, was the most valuable pearl in the crown of the old city or, to use the phrase of Shakespeare, "the feather in her cap:" I mean the belfry or clock-tower. Standing close behind the town hall, it was not, strictly speaking, a part of it: so the *campanile* is distinct from an Italian *Duomo*. Nay, the belfry was rather older than the

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hall itself, having been built between 1463 and 1499. Its airy structure, its buttresses, bell-turrets, niches, high and pointed twin windows, made it very like the tower of a Gothic cathedral. Originally it ended, like those towers usually do, by a balustrade and a long slender spire. However, towards the middle of the sixteenth century, the spire was pulled down and in its stead were raised by Jacques Le Caron of Marchiennes—the work was dedicated on July 2nd, 1554—two more stories of octagonal design, tapering as they rose, gorgeously clothed with lace-like carving, and sheltering, among many mighty bells, one of the most famous chimes or *carillons* of northern France. The upper story culminated in a large closed crown formerly of stone, lately restored in cast iron, on the top of which a big heraldic lion of brass carried the glorious pennon of Artois: a quaint device inspired from the town hall of Audenarde, but here far more effective, because the belfry rises to more than twice the height of the hall.

Thus, this king of French *beffrois*, shooting to the height of seventy-five metres, has a giant sentry of the city lying below, towered above the picturesque labyrinth of wide places, narrow streets, houses squeezed together, of the many churches, the huge ungainly cathedral of the eighteenth century, as a beacon beckoning from afar to the weary traveler, a herald of comfort, beauty and joy, reminding of the lines of the French Heine:

*Belle, très au-dessus de toute la contrée,
Se dresse éperdument la tour demesurée
Attestant les devoirs et les droits du passé.*

Hall and belfry happily completed each other: together they were the pride of Arras, as the famous Cloth Hall, likewise ill-fated, was the pride of Ypres. They testified, in a magnificent lan-

guage, understood by all, to the civic spirit of mediæval burghers and to the refined taste of the Renaissance; they presided over the thriving life which in the nineteenth century permeated and revived the time-honored capital of the *Atrebat*es and of Countess Mahault, the song-loving home of the *trouvères* and of the Rosati, the native city of Jehan Bodel and of Maximilien Robespierre.

Several times already in the history of Arras has a period of peaceful and prosperous development been succeeded by the hurricane and havoc of invasion or civil war. The old capital of the *Atrebat*es was burnt in the fifth century by the Vandals and Attila; the new Arras of the holy Vaast was ransacked by the Normans in 881. Fearful were the ravages wrought by the wars of the fifteenth and sixteenth centuries from King Louis XI to Emperor Charles. Streams of blood were shed here in the time of the Revolution and Terror. But none of these calamities was comparable in point of destruction, to the ghastly doom which befell the old city in our own days.

The suddenness of the catastrophe added to its frightfulness. "Arras," writes M. Enlart, "was extending and developing her trade, confiding in a peaceful future, enjoying the present welfare. Thus lives a harmless bird, chirping and pecking close to the jaw and claws of a treacherous cat, which feigns to be friendly or asleep!" Who has forgotten what the waking of the cat was like, in the first days of August 1914, the terrific leap of the wild beast, the flood of carnage and destruction; or, to use the word of a German professor, Doctor Clemen, the "measureless devastation" which spread for more than four years over our flourishing northern provinces? Five towns, two hundred villages, num-

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berless churches and factories reduced to ashes, 172 works of art registered as historical monuments stolen from the sanctuaries where they were housed, hundreds of mines flooded, thousands of trees cut down, smiling fields and orchards changed into hideous deserts, the very earth turned out of its bowels and mimicking the craters of the moon, five of our finest departments plunged into a state of misery and ruin which even now after two years of peace and deliverance, they are strenuously endeavoring to overcome—such was the balance of the worst and, let us hope, the last of the barbaric invasions.

Arras, although an open town, was one of the hinges of the gate, or rather the network of trenches coated with brave breasts, which, from the latter end of September 1914, protected the heart of France against the advance of the German foe. After a short occupation of four days, the Germans had evacuated the city. Not a soldier was within its walls, as Mr. Whitney Warren has testified, when the so-called "preventive bombardment" began on the 5th of October; it lasted, with short interruptions until the month of September 1918, and the final discomfiture of the invaders. During these four years, the barbarians never ceased firing at buildings, none of which could be of any military use: public monuments and private dwellings, churches and hospitals, nothing was spared; they went on blindly, as writes a witness,¹ "ruining ruins, reopening scars, killing the dying."

As early as the 7th of October 1914, the first and noblest victim, the beautiful town hall, went up in flames. On the 21st of the same month, a shower of high explosive shells was poured upon the belfry and at the 69th hit the proud

structure tumbled to the ground; on the helpless stump, the German batteries continued to vent their fury. Later on, came the turn of the railway station, of the fine Gothic church of John the Baptist, of the clock-tower of Saint Nicholas. In the unwarrantable conflagration of the old people's hospital, thirty poor women were wantonly slaughtered. The fine palace of Saint Vaast sheltered the archives, the library and the museum; this also fell a prey to the incendiary bombs. Some of the most precious treasures had been brought into safety, but nearly all the books and part of the provincial archives were burnt, including the valuable documents collected by Father Ignace and archivist Lavoine; also the fine paintings of Tattegrain and many pictures by local artists. Lastly the disaster overwhelmed the cathedral, formerly the abbey church of Saint Vaast. It was an unattractive building, of stone and plaster, in the Louis XVI style, completed only in 1833, but remarkable for its colossal proportions and majestic regularity. Ripped up in its turn, it became day by day a gigantic ruin, more beautiful in its desolation than in its splendor. "Half overthrown," writes an eye-witness, "it shows the sky between its massive pillars, reminding us of an etching by Piranesi. A few months have clothed it in the forlorn grandeur which it took centuries to pour on the Baths of Caracalla. Columns, capitals, fragments of arches, everything glares with the whiteness of snow."

What now about the private dwellings? It is heart rending to look on the *Grande Place* and *Petite Place* with the hideous gaps torn everywhere, some of them gigantic in size; one single volley threw down nine gables at a time! In the center of the town not a

¹Potez, *Arras*, p. 43.

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block has been spared; some streets have completely vanished. Seventy per cent of the houses have been utterly annihilated or reduced to their wooden frame-work; even those that seem to be sound show, at a closer inspection, threatening wounds. Nor are picturesque scenes wanting; here has a house crumbled to dust, while its roof remains suspended as by a miracle between the projecting beams of its two neighbors; there an upper story shows, through the broken façade and shattered windows the inner fittings and forlorn furniture as on a film or on an upholsterer's model. Strange to say, among so many corpses the little house of Robespierre remained untouched, neat and tidy, as was its master of yore, the dandy of the guillotine.

However, in that field of desolation, no sight is more dismal than that of the late town-hall. So sweeping has been the blow, that an untrained visitor can hardly trace the outlines of the old fabric, with its central structure and its

two receding wings, buried among stretches of smouldering walls, heaps of crumbled stones and a perfect forest of wild herbs and plants shooting out from the thick layers of rubbish. On the left, a few arches and noble columns stand out in solitary majesty; on the right, a shred of lace glittering among the ashes is all that subsists of Grigny's romantic tracery. Of the king of bell-fries, of that time-honored treasury of joy and song, nothing remains but a shapeless stump, jagged and pallid as a ghost, pointing towards heaven with its mangled finger as if to protest against crime and appeal for retaliation. And the words of an old chronicler, quoted by my friend Enlart revert to our memory when, speaking of similar outrages committed by German soldiery in the fourteenth century, he concludes thus: "*Maudits soient-ils! ce sont gens sans pitié et sans honneur et aussi n'en devrait nul prendre à merci.*"

Paris, France.

ART'S DEMAND

By LE BARON COOKE.

Art is an exacting mistress; she demands purity of conception in all her spheres: Literature, Painting, Drama, Music, and Architecture; and if one proves himself inadequate, she flaunts before him one truly fine and meritorious Achievement worthy the privilege of sitting at her Board, thus implanting the Seed of Discontent in the mind of the one having failed; the seed, which, after all, will determine if the artist-spirit is an indwelling conviction in the man by a renewal of consecration to the one Thing by which his soul can truly live and flower.

True, the artist pays dearly for the aspirations for which he gropes, that is, of course, if we consider material sacrifices and privations; but the inner, spiritual satisfaction of the one who proves himself the artist in his realization of Creation makes the rewards that follow mundane pursuits seem trivial and ephemeral indeed.

WHAT THE WAR COST FRANCE

IN ART TREASURES

By STÉPHANE LAUSANNE

Editor-in-Chief of the "Matin"

THE world war cost France not only one million four hundred thousand human lives, entire cities, factories, mines, and buildings: it cost her also a part of her magnificent store of art treasures. And that part can never be restored to her. Houses are reconstructed, mines are reopened, factories are reorganized, and cities are rebuilt. Other men are born to take the place of those who have disappeared. But we cannot replace a cathedral ten centuries old, with the memories attached to it; we cannot replace a château of the middle ages, with the epoch that it calls to mind; nor can we replace the stained glass which was the work of the greatest artists of the Renaissance.

Frightful is the list of ruins of French art—as frightful, perhaps, as that of Rome or of Athens when sacked by the Barbarians. It is this list which I wish to place before the eyes of the American public which, more than any other, has always shown an affectionate respect and an enthusiastic admiration for the old historic monuments of France.

Almost a century ago—in 1832, to be exact—France officially, by law, put under the protection and the control of the State, the most beautiful edifices of which the nation was proud. A service was created, the service of historic monuments, which under the direction of the Minister of Fine Arts, was charged with the care of these edifices, with their upkeep, and with their repair. All the projects and all the expenses are inscribed on the budget each year, and

consequently are paid for by all the citizens.

Before the war almost a thousand artistic or historic monuments in France were thus placed under the surveillance and care of the Department of Fine Arts. Of these, two hundred and fifteen during the war, have been either completely destroyed or seriously damaged: there is, therefore, in considering only the figures, a decrease of more than a fifth in the art treasure of France; but the loss is even greater, for unfortunately some of the works destroyed contained what was of the highest value in art and in history.

Let us consider in the first place what has been totally wiped out, that which will never be able to live again, that part which is definitely lost to the patrimony of civilization.

To begin, we should cite the Château de Coucy, in the department of the Aisne.¹

A great French architect, who was also a great historian, Viollet-le-Duc, called the Château of Coucy "a veritable city, conceived in its ensemble and built by a single effort, dominated by a powerful will." This splendid château was in fact a whole little city, built in the thirteenth century on a height from which can be seen on the horizon Laon, Noyon, and Chauny—thirty miles of valley, of plain, and of forest. Behind the moat and the great towers there was a whole series of buildings: a Gothic chapel; a court house, called the hall of

¹ART AND ARCHAEOLOGY, IX, No. 3, March, 1920.

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the knights because it was ornamented with the statues of nine valiant knights; shops; stables; modest little houses for the officers and majordomos; and finally the dwelling of the master, he who was called the *Sire de Coucy*. All that was a marvelous restoration of a unique corner of the France of the middle ages, with its life, its habits, and its institutions. And all that has been annihilated, ploughed over, pulverized by the heavy German shells that rained upon it; there remain just one fragment of the great round tower and the ruins of the ramparts. But inside, the wreck and chaos are such that the Department of Fine Arts has been forced to give up any attempt even to clear away the debris. Of the Château of Coucy, whose principal parts were preserved during eight centuries, posterity will know only the enormous ashlers and the blocks of stone heaped up on top of each other.

The Château of Ham, in the department of Somme, older by a hundred years than the Château of Coucy, was somewhat smaller, but was not less glorious. It, also, was enclosed within enormous towers, one of which measured thirty-three meters in height and in diameter, and was behind a fortified trench. It had resisted all the wars: against the English, against the Spanish against the Austrians; but it could not resist the German bombardment, which put it in the same state as the Château of Coucy. It also will remain a perpetual ruin.

The belfries of Comines and of Arras are also lost forever. The former dated from the fourteenth century, and had a historic value great to every Frenchman, for it belonged to the charming château where was born the celebrated historian, Philippe de Comines. But how speak of the second, seventy-five meters high, which dominated the Hôtel

de Ville of Arras and which was a veritable artistic joy, with its carven colonnades, its wonderful chimes dating from 1434, and its beautiful platform on which stood a colossal lion? These belfries where of old, in the middle ages, guards were placed to watch over the countryside, and from which pealed a bell to summon to meeting the citizens and notables, existed hardly anywhere except in the north of France and in Belgium; practically speaking, there are none to be seen south of the Seine. Their destruction, therefore, is all the more to be regretted.

The Hôtel de Ville of Noyon is another irreparable loss. Noyon, the bridge city closest to Paris, (M. Clemenceau kept repeating for three years, "We must not forget that the Germans are still at Noyon"), prided herself on two works of art: her Gothic cathedral,¹ constructed in the twelfth century, which resembled the basilica of St. Denis and was the first Gothic cathedral built in France, with all its annexes, its cloister, its treasure room, and its library; and the Town Hall, which was part Gothic and part Renaissance. At the cost of great efforts, the cathedral can perhaps be restored; but for the Town Hall, which was reduced to bits, all work would be in vain: it must be considered dead forevermore.

Gone also is the delightful House of the Musicians at Rheims, with its five alcoves framing four high, wide windows. Each alcove contained the silhouette of a musician, larger than nature. The first was playing a drum, the second a bagpipe, the third held a falcon in his hand, the fourth played a harp, and the fifth a violin. The five statues have been saved, but the charming house, which belonged to the brotherhood of fiddlers of Rheims, has

¹ART AND ARCHAEOLOGY, VIII, No. 4, July-August 1919.

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been reduced to bits by the heavy shrapnel fire. Never again will the statues return to their alcoves.

To sum up, more than thirty churches, all classed as historic monuments, have been totally destroyed, and the Fine Arts administration has given up even the consideration of their possible reconstruction: let us cite notably the church of Ablain-Saint-Nazaire in Pas-de-Calais, the church of Tracy-le-Val in Oise, the church of Givry in the Ardennes, and the church of Laffaux in Aisne. Particularly tragic is the fate of the church of Laffaux, which, built in the twelfth century, was ornamented with ancient mural paintings. Misfortune willed that it be situated in the very centre of the plateau of the Chemin des Dames, and of it there remains not the slightest vestige. The grass and the weeds have grown over what once were the church, the mill, and the village of Laffaux. And a sign, stuck into the naked ground, bears this simple and terrible inscription:

THIS WAS LAFFAUX.

Such is the list of the monuments that might be called the war's great dead: no trick of architecture will ever make them live again.

The list of the great injured is not less painful, for here are to be found the most illustrious artistic glories of France—and among them the five magnificent cathedrals of Rheims, Soissons, Noyon, Verdun, and Saint-Quentin, the delightful Abbey of Saint-Vaast, the Gothic churches of Peronne, of Roye, of Etain, and of Saint-Mihiel, and the town halls of Arras, of Verdun, and of Saint-Quentin.

At the disposition of the five cathedrals have been placed the most eminent architects of France and the best crews of workmen. All of the work for

fifteen months past has consisted principally in preventing the further deterioration of such parts as are still standing. The basilicas have had to be protected against the rain and the wind; the supports and the walls which threatened to crumble have had to be propped up; the scattered stones and sculptures have had to be brought back, catalogued, and labelled; in a word, it has been necessary to save the still healthy members of the glorious wounded. The work of reconstruction properly speaking will hardly begin before next year. But what should be remarked, from now on, is that even when we shall have succeeded in restoring completely the cathedral of Rheims, the basilica of Noyon, or the collegiate of Saint-Quentin, there will always be lacking to these three historic marvels precious things, and things which cannot be replaced. The sculptured figures and the carvings that decorated the façade of the cathedral of Rheims will always be lacking; forever lacking will be the burned books of the library of the basilica of Noyon; there will be lacking the paintings which walled the Hôtel de Ville of Saint-Quentin, and which were blackened, soiled, discolored purposely by the Germans during the four years of their occupation; above all, there will be lacking a great part of the panes of colored glass—perhaps the most beautiful in France—of the cathedral and of the church of St. Rémi at Rheims, of the collegiate of Saint-Quentin, and of the church of St. Jean at Roye.

The art of making colored glass was an art essentially French and special to the middle ages. All the patience of the monks and of the artisans of long ago was needed to give to this work the indispensable attention to detail and long-continued effort. In fact, from the

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eighth century, all Europe came to France to admire the work in colored glass, and the French glass workers were in demand in England, in Germany, and even in Scandinavia. It was in the fourteenth century that the discovery of silvered yellow, which allows a brilliant yellow tone on a neutral background, brought to its height the art of making colored glass. The glass-workers then found new colorations and new *motifs* for decoration; they gave vigor to their figures, on backgrounds ever clearer; they dressed their people in garments bedizened, embroidered, treated with a surprising skill; they tripled or quadrupled the panes of glass in order to multiply the shades. In a word, they obtained the effects of striking portraits. After that, the use of colored glass diminished or was lost. In the seventeenth century, there remained hardly any *ateliers* except those of Troyes which still produced a few interesting examples. In the eighteenth century these shops, too, were closed. Today, the artistic pane is still produced, but there is nothing to compare with the religious glasswork of four hundred years ago. We have not the time, and machinery has killed individual art. Thus, we understand what an irreparable loss is even the partial destruction of a rose-window such as that of the Apostles at Rheims, or the pulverisation of the glasses of Saint-Quentin. This will never be replaced, any more than we could replace a picture by Titian or a canvas by Michael Angelo. The cathedral of Rheims and the collegiate of Saint-Quentin will never be more than palaces without windows—than bodies of women without expression.

Let us sum up. And, to recapitulate as well as possible, it is best to give the floor to the director of French Fine Arts himself, M. Paul Léon.

"We must count," he told me, "twenty years before the artistic ruins of the north of France can be restored. And for that we will need five thousand workmen, sculptors, molders, and experts. The cost will be more than a billion francs. Forty monuments never can be restored and are lost for all time. A hundred and fifty cathedrals, churches, and town halls will remain eternally mutilated. The cathedrals of Rheims and of Soissons will never again see some of their sculptures and all of their colored glass. The town hall of Arras will never again see its wainscoting, its chairs, its chandelier or its embossed chimneys. Three-quarters of the work of eight centuries in Flanders, in Picardy, and in Artois can be considered as totally destroyed. France is poorer by four hundred *chefs d'œuvre*, which nothing can ever replace."

M. Paul Léon told me this, one warm spring morning, while the sun gilded with its rays the Louvre, that other artistic glory of France. By the open window the birds were to be heard singing, and business men were to be seen reading the newspapers. Perhaps they were reading the latest important speeches of the principal statesmen of Europe, assuring us that we must aid the rehabilitation of Germany—of the Germany who has done all this, and who has not lost a pane of glass from one of her churches or a stone from one of her monuments.

Paris, France.



GAME, FRUIT AND VEGETABLES: Franz Snyder (1579-1657).

STILL LIFE: TODAY AND YESTERDAY

By HORACE TOWNSEND

HANGING cheek by jowl with pictures by Ryder, Twachtman, and his own father, there is exposed to public view in a New York gallery today a study in still life painted by a boy who has hardly emerged from his 'teens. It is a little picture of a Brazier and Tea-kettle by Dines Carlsen, son of the National Academician Emil Carlsen, and its rich deep tones, its satisfying color and its picturesque arrangement unite to make it a truly remarkable painting. Here is a mere lad and yet he seems to be gifted with the secret of that imaginative realism which lies back of all the best still

life painting which the ages have to offer us. It is not difficult to realize when we regard it that the Academicians themselves, before the opening of each exhibition, are wont eagerly to contend for the canvasses signed by this gifted boy or that one of them was among the artistic treasures chosen in most cases for their technical accomplishment which the late William M. Chase gathered together and which were dispersed at his death.

Though a still life in the ordinary acceptance of the term, means a picture which, like those of young Dines Carlsen, concerns itself entirely with



DEAD GAME: Jan Weenix (1640-1719).



STILL LIFE: Jan Jansz Treck (1606-1652).



STILL LIFE: Jan Davidsz de Heem (1600-1674).

the representation of metal-work, porcelains, potteries, fruits or other inanimate objects, pretty nearly all paintings and certainly all those which deal with interiors and all portraits are, to a certain extent, pictures of still life.

The primitives, who painted in the fifteenth and early sixteenth centuries, Italian as well as Flemish, were great fellows for these still life attributes of their pictures. They lavished at least as much care and attention on the embroidered draperies of their Madonnas, and the carved, gilded and inlaid thrones upon which they sat, upon the shining armor of their warrior-saints, or upon the music instruments carried by their angels, as upon the faces and figures themselves. Even in the elaborately worked gold backgrounds they were so fond of employing the decorative genius of the still life painter is manifest.

Advancing a handful of years the fact that certain Asia-Minor rugs are today known to collectors as "Holbein" rugs, is significant. The use of the term is due to their frequent appearance in Hans Holbein's (1497-1543) pictures, as for instance in that masterpiece, the Meier Madonna, now in the Darmstadt Museum. Not

that the worthy Hans was the only painter who so incorporated these bits of still life in his pictures for his Flemish predecessors from Jan van Eyck (1380-1440) and Memlinc (1430-1494) to Gheeraert David (1460-1523) were all in the habit of doing likewise. Perhaps, however, it was in their portraits that these early painters particularly loved to bestow their utmost technical skill on the rendering of the still-life accessories and whether it was a tall conical glass of flowers, a money-weigher's scales, a scrivener's inkstand, or some stray

leather-bound books, each was limned with that loving meticulousity which is inseparable from the painter of still life.

Indeed the portrait and even the subject painters of other schools, countries and ages were just as fond as these old Flemings of introducing passages of inanimate nature into their



STILL LIFE: Dines Carlsen.

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pictures. Murillo, for instance has been called incomparable as a painter of still life, and whether he was dealing with a group of luscious peaches, a cluster of purple-bloomed grapes, some yellow oranges or fruits bursting with ripeness, whether it was an earthenware pitcher or a basket of plaited rushes he had to reproduce, he was wont to portray them with a realism, and depth of tone that none of his successors, save perhaps the Frenchman Chardin, could equal.

It was in Holland and Flanders, however, in the seventeenth century that still life painting was elevated into a distinct and definite branch of the painter's art. In Flanders, especially, the encouragement given to its practitioners must have been most cordial, for men of acknowledged talent devoted themselves en-



FRUITS: Pieter Snijders (1681-1752).



STILL LIFE: Emil Carlsen, N. A.

tirely to its pursuit. These are the men whose work has proved of such abiding excellence that today it hangs in favored positions on the walls of our public museums or in the homes of our leading collectors. There is the early work, for instance, of Franz Snijders (1579-1657) and of his favorite pupil Paul de Vos (1600-1654), the dogs and their inanimate rivals the "Dead Game" of Jan Fyt (1609-1661), the fruit, game and still life objects of Adriaen van Utrecht (1599-1652) and later the incomparable fruits of Pieter Snijders (1681-1752). It is curious by the way to notice how these painters of dead nature reflected the exuberance of the full-blooded Flemish life of their day. The most casual study of the paintings of that day and country impresses one with the feeling that here was a community which delighted above all things in the pure and undiluted *joie de vivre*, and to this taste the artists, headed by Peter Paul Rubens (1577-1644), ministered to the full. With an epicurean imagination the still life painters did their best to titillate the appetites of those for whom



STILL LIFE GROUP: Jan Davidsz de Heem (1600-1674).

their pictures were painted and in pursuance of this desire they crowded their canvasses with artfully disposed dead game, interspersed with lobsters, oysters and other shell fish and backed with groups of luscious fruits, so that even to this day one's mouth waters in their contemplation.

Not altogether different was the attitude of their rivalling neighbors the Dutchmen. This was the hey-day of Holland's political and material prosperity and the almost ostentatious luxury of its wealthiest citizens dominated the pictures painted for the decoration of the paneled rooms of their houses. Jan Davidsz de Heem (1600-1674) among others, the noteworthy

son of a distinguished father, found his chief pleasure in the deft arrangement and admirable presentation of fruits and flowers, gold and silver vases, musical instruments and richly mounted jewel caskets, while he was especially happy in his rendition of glass ware and crystal which he hardly ever failed to introduce into his pictures. Similar recorders of their generation, to pluck but a few from a crowded quiver-full, were William Klaesz Heda (1594-1680), Jans Janszoon Treck (1606-1652), Jan Baptist Weenix (1621-1660) and Barend van der Meer (1659- ?). But the Dutch of the seventeenth century were not only merchants and politicians, they were theologians as well,

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and this other side of their characters, its somewhat austere religiosity, is to be seen in another group of still life pictures. Prominent among the painters of these was Pieter Potter (1600-1652), the father of the better-known and more capable Paul whose "Bull" is one of the world's great pictures. Potter gives us groups of skulls, prayer-books, crucifixes and guttering candles surcharged with an asceticism which seems to suggest the title of "Vanitas Vanitatum" to each of them.

During the eighteenth century we have to look to France for the most notable of still life painters. Reference has already been made to Jean Siméon Chardin (1699-1779) whose "Kitchen Utensils" and "Silver Gob-

let" are held in reverence in Paris collections, while his contemporary Jean Baptiste Oudry (1685-1755), though chiefly known as a Gobelin tapestry designer, was also an accomplished painter of still life. Among the later French painters may be picked out that Chardin of his time Antoine Vollon, (1833-1900) as well as Augustin Theodule Rebot (1823-1891), Madeleine Lemaire and Fantin-Latour, while England has her William Hunt (1790-1864) and George Lance (1802-1864). In our country besides the youthful Dines Carlsen already referred to, perhaps the most noteworthy modern painter of still life is the late William M. Chase.

New York, N. Y.

ARMISTICE DAY

Paris, Nov. 11, 1920.

By J. B. NOEL WYATT.

*Whose tomb is this, who lies beneath this pile?
The stateliest arch that Art hath e'er conceived,
Pointing to Heaven to tell each passing year
Of power and empire once by him achieved
Whose dust, 'neath gilded dome, doth not rest here.
Whose tomb is this, who sleeps beneath this arch?
No need of carven letters to define;
Unnamed, unknown, but here before this shrine
The world bows down and brings its palm and wreath
For him and those who passed the gate of Death
To give to men—'twas all they had—their life,
With legacy to earth of ending strife;
Where weeping mothers, kneeling here alone,
Rejoice for them that stand before the throne,
And know not only now of armistice,
But, past all understanding, God's own peace;
While wondering still we wait the Mystery,
The "Arch of Triumph" looming to the sky.*

*Suggested by the Cover Picture of "La Belle France" Number
of ART AND ARCHAEOLOGY, X, No. 6, Dec. 1920*



National Library Prints

Cards of Lyons known under the name of "Jeu de Piquet de Charles VII." Attributed originally to the 15th century, but published at Lyons at the beginning of the 16th century.

PLAYING CARDS: THEIR HISTORY AND SYMBOLISM

By W. G. BOWDOIN.

PLAYING-CARDS have a history that is both ancient and honorable. Certain writers have held that they were invented to divert Charles VI of France, who had fallen into melancholia. Other authorities have ascribed an antiquity to the earliest playing-cards that, to the most generally accepted present-day experts, is extreme. An historic age of at least five hundred years may, however, be conservatively assigned to them. So far as our present knowledge extends, the definite history of playing-cards certainly does not antedate the second half of the fourteenth century, otherwise and more precisely, according to W. H. Willshire, the year 1392. Other originating dates have also been advanced by different writers on the subject. Some of these trace a relationship between playing-cards and the invention of wood-engraving. The Buxheim Saint Christopher of 1423, and some of the earlier known playing-cards, are indeed almost contemporaneous.

Various legendary accounts credit the introduction of playing-cards into Europe, to India or to China. A common origin for both cards and chess, has likewise sometimes been traced, and it has more than once been held that both games were jointly intended to figure the contrasts between the different social orders, classes, or castes, which compose a national state.

The originators of playing-cards, whoever they were, are said to have pondered upon life's significance and to have decided that the symbolism of existence could well be divided like a disc into four quarters. Playing-cards were, in the early days, harnessed to this symbolism; which, first, concerned itself with the heart, the beginning of life, in the quarter of love out of which life was evolved. Secondly, there was the quarter of knowledge, by means of which man learned how to manage his life. Thirdly, the management and regulation of life having been learned, there came the time for accumulating

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Municipal Archives of Marseilles

Envelope by Goury Fuzelier,
master card-maker of Marseilles, 1676-1688.

the riches, the good things, the worthwhile things of life. That was the quarter of affluence or wealth. Finally, all of these things having been acquired, there remained but death for contemplation.

In their wisdom, the ancients devised symbols for these quarters and for the first quarter, that of life and love, they took the emblem of the *heart*. The second emblem was not so easy to standardize, but the clover-leaf or shamrock leaf (as being the first plant to be observed in the spring, and the last to linger in the fall), now the *club*, was finally chosen. For the emblem of wealth, the *diamond* was selected; and for the last quarter the symbol now called a *spade*, was adopted. It was, however, not a spade when first used, but an acorn which is far more imaginative than a mere spade, and typified the final ripening of life. The acorn on the oak, once ripened, falls into the earth and springs, like man, into a new

existence. The spade of the playing card of today is, in consequence, merely a modification of the acorn, which personifies death and resurrection.

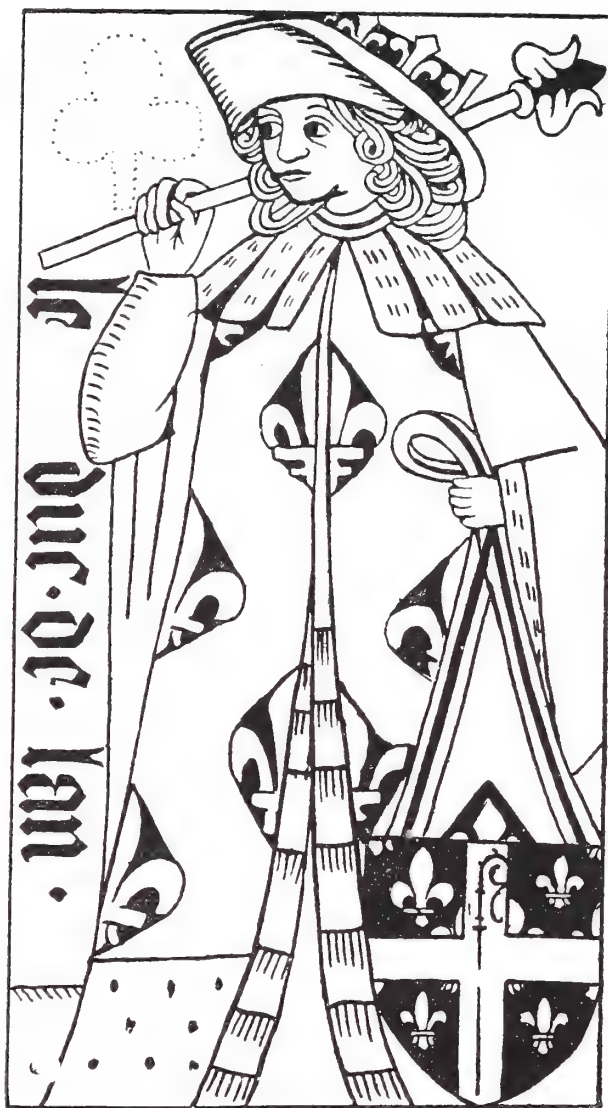
The most ancient cards that have been preserved to us are those which have been made by hand; and various records still exist of other early cards which were thus produced, together with such details as the names of the artists who designed them, as well as the price paid them for their work.

Certain stencilled cards, now in the British Museum collection, were found in the covers (or boards) of an old book. By chance they were used in the bind-



Departmental Archives of Vienna

French card of the beginning of the 16th century.



Card of Lyons, end of 15th century.

ing, and thus were preserved to us, becoming, indeed, museum treasures.

The figures that appear upon cards vary considerably in different countries, and the number in a standard pack is, similarly, not always the same. Some of the Mexico-Spanish inhabitants of South and Central America, for example, have sometimes eighty cards in the pack and again as many as one hun-

dred and four in other packs. The writer has a pack of cards obtained through the U. S. Consul at Bombay, from the interior of India, that contains 120 cards, ornamented by the natives, and showing most interesting myth figures. These cards are round and have perfectly plain backs, and were placed in a square native box with pictorial embellishments.

The pack number of cards with us, and with certain of the European countries, which is now fixed at fifty-two, has been subject to frequent change. Toward the end of the fourteenth century cards called *Tarots* were produced in Italy. The pack, or deck, then contained seventy-eight cards, of which twenty-two were emblematic, and fifty-six were numbered pieces, divided into four suits of fourteen cards each, the several suits consisting of ten pip cards, numbered as with us, from one to ten and of four picture or coat cards (subsequently corrupted into court cards), viz: King, Queen, Cavalier, and Man-servant. In some cases the Queen was wanting, the introduction of feminine symbols having been an afterthought. The series of twenty-two cards, to which the term *Tarots* applies, are characterized by whole-length figures, or

other designs, emblematic of various conditions of life, and of certain vicissitudes, to which humanity is subject. These figures vary somewhat according to period, as well as in the various countries where they occur, but taking an early, but lingering set, that was frequently found in Italy, some parts of Switzerland, Germany and the South of France, before the war, the symbol figures may be tabulated as follows:

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1. A Juggler
2. (Juno) Female Pope
3. An Empress
4. An Emperor
5. (Jupiter) The Pope
6. The Lovers (or Marriage)
7. A Chariot with warrior
8. Justice with the scales
9. A Cowled Hermit
10. The Wheel of Fortune
11. Force (Rending a Lion)
12. A man hanging by his foot,
head downward
13. Death (The unlucky 13 is thus
possibly explained)
14. Temperance
15. The Devil
16. The Tower struck by Light-
ning
17. A Star (with nude female)
18. The Moon (with baying dogs)
19. The Sun
20. The Last Judgment
21. The World (Kosmos)
22. A Fool. Generally unnumber-
ed and sometimes placed first.



Museum Carnavalet
A Revolutionary Playing Card.

This emblematic series was, in the process of time, withdrawn altogether, except where it was required for the old Tarots game, which still lingers in some corners of Europe. The complete pack of Tarots, with pip and emblem cards together, were part of the Egyptian mysteries, and particularly of the worship of Thoth. Court de Gebelin who wrote on this subject in 1773, traces the resemblances of the figures and the qualities or values attributed to them to Isis, Maut, Anubis, or other personages in the Egyptian cosmogony. Confirmation of this appears in *Tarots*

of the Bohemians, by Papus. The same author has tried to prove that the Tarot pack of Egypt was "the Bible of the Gypsies," and he has also stated that it was also the book of Thoth, Hermes Trismegistus of ancient civilization. Others who have studied the Tarots believe that they are the key to forgotten mysteries. All the early games for the Tarots were arranged for two persons. Modifications that crept in after 1400 allowed other players to

<i>Suit</i>	<i>Kings</i>	<i>Queens</i>	<i>Valets</i>
Coeur (Hearts)	Charles or Charlemagne	Judith	Lahire
Carreau (Diamonds)	Caesar	Rachel	Hector
Trefle (Clubs)	Alexander	Argine	Lancelot
Pique (Spades)	David	Pallas	Hogier

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join, when different names were given to the newly invented games.

During the middle ages the playing of cards attained tremendous popularity in Europe, and the passion for gaming was greatly aided and abetted by means of them. Not even the clergy were in all cases immune from the influence exerted by them. The custom of giving names to the figured cards is peculiar to France; those anciently conferred are as given at bottom of page 109.

Though not uniformly observed, these names have been reimposed in modern times. The four kings are supposed to represent the four ancient monarchies, of the Jews, Greeks, Romans, and Franks; and the queens, Wisdom, Birth, Beauty, and Fortitude. In some packs Esther, as an impersonation of piety, is substituted for Rachel.

The dresses now commonly represented on our court cards, are the same as those which prevailed about the time of Henry VII or Henry VIII. The lappets which fall on each side of the faces of the queens,



Collection Henry d'Allemagne

Knave of Hearts and of Spades, of a revolutionary pack.



Municipal Archives of Nantes

Envelope for six packs, by Pierre Moussin, 1760.

in our standard packs, are in point of fact, a rude but faithful representation of the dress of the females of that historic period, or from 1500-1540. The crown or coronet, as placed at the back of the head, may be traced to a period as late as the reign of Elizabeth or James. Attempts have been made at various times to change these familiar figures, but such attempts have never become popular. The same applies to ornate or harlequin cards, for the reason that your serious card player is against having his attention diverted from the game in any possible manner. A quaint custom, it would appear from a passage

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in the *Gull's Hornbook*, published during the reign of James I was that the spectators at the playhouse amused themselves with playing cards while waiting for the commencement of the performance. The symbolism of the cards is highly interesting. Diamonds were, in the early days, used to typify wealth; hearts, the affections; spades, industry; and clubs, physical force. Applying the symbolism directly to the social grades as then organized, diamonds stood for the tradespeople, the merchants and others in gainful occupations; hearts were the personification of monks, priests and ecclesiastics; spades represented the nobility and soldiers; while clubs or trefoils signified the peasants or lower classes.

During the time of Charles II a pack of Cavalier playing-cards was issued that contemplated a complete political satire of the Commonwealth. The achievements of Cromwell as Commander-in-Chief in Ireland, constitutes the *motif* for the cards and the illustrations they carry. Cromwell's retainers and contemporaries enter into the pictorial embellishment of these cards, and they have much historical interest, altogether aside from their value as playing-cards, pure and simple.

Napoleon whiled away the tedious hours of his captivity at St. Helena with playing-cards. His favorite games are said to have been Vingt-et-un, Piquet and Whist. It is recorded that even when he was at the zenith of his fame and power he never entered upon any enterprise or military operation without consulting a peculiar pack of cards, not provided with the customary marks or suits, in fact not divided into suits at all. These cards have been carefully preserved. They are smaller than those generally used and were print-



German round-shaped cards with the monogram T. W.

(1) King of Parrots. (2) Queen of Carnation. (3) Knave of Columbine. (4) Knave of Horse. (5) Three of Parrots. (6) Ace of Carnation. Bibl. Imp. of Paris.

ed in black on yellow pasteboard. They were surrounded with Zodiacal signs which had a cabalistic significance. Each card was divided by a black line drawn through its center. Two little pictures were printed on every card, one of which was above and the other below the line. Rings, Hearts, Roses, Cupids, Ladies, Kings, and Queens were thus displayed on the cards. They were useful only for divination and not for gaming.

The British Museum has specialized in playing-card collection and its Cata-

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logue of Playing-Cards and other game cards, issued in 1876, constitutes a bulky volume of nearly five hundred pages. The illustrations in this convey an illuminating idea of the beauty of some of the old cards and of some of the very beautifully designed cards of later periods.

In recent years many attempts have been made to render playing-cards capable of communicating information and instruction, while ordinary games were being played. These attempts have uniformly been received with disfavor, their novelty alone temporarily receiving attention. Packs of cards having the ordinary suits and symbols more or less distinctly marked have been devised again and again by which, through the addition to them of illustrations and inscriptions, the most varied forms of knowledge were sought to be conveyed. Cards with such secondary purpose may be met with, intended to teach arithmetic, grammar, geography, history, heraldry, mythology, astronomy, astrology, the use of mathematical instruments, and the principles of military science and engineering. Besides such cards as these, others of a satirical, proverbial, caricature, and amusing kind have been manufactured, provided with the marks of the usual suits so that they might be employed in the ordinary way. In all these endeavors it appears to have been forgotten that those persons who desired to learn grammar, etc., did not

want to play at cards; and that such as would willingly play at cards, might be blind to the blandishments of grammar. Even were such not the case, it is extremely doubtful whether grammarian or card-player would be more confused in the double duty he undertook to perform, since the definition of the "points" and figure cards was generally so imperfect or so subservient to the other illustrations as to render ordinary play more of a penance than a pleasure, while the grammatical or other knowledge was given in so concentrated, terse, or tabular a form as not to be intellectually digestible at a moment's notice. Be this as it may, such cards have, as a finality, generally found a resting-place in the cabinets of the curious, but little favor has been shown them by either the student or the player.

In recent years playing-cards for the blind have been devised. The marks or pips of such cards are stamped slightly in relief so that their distinguishing marks may be known through the sense of touch. It is a matter of incidental interest to know that the amount of capital invested in the manufacture of playing-cards in the United States, is very large; some years ago it exceeded \$10,000,000 with yearly sales of more than 13,000,000 packs. It is quite certain that these figures are largely increased by contemporary production.



CURRENT NOTES AND COMMENTS

Mlle. Hélène Dufau, the Great French Portraitist.

The first woman, after Rosa Bonheur, to be decorated by the French Government with the Legion of Honor, Mlle. Hélène Dufau, perhaps the greatest living French portraitist and painter, is now visiting America. Her work includes strong and beautiful portraits of men and women, striking mural paintings, and studies of the nude out of doors, in which last she was an innovator, being the first woman painter in France to essay the nude in the open air. Greeted at first by a storm of protest, this work was accepted a little later, and she received many commissions from the French Government, including four panel decorations for the Sorbonne.

Several of Mlle. Dufau's pictures are in the Luxembourg, among them a self-portrait. Others are in museums of Rouen, Bordeaux near her own early home in the south of France, in Buenos Aires and Cuba, and scores of collections public and private in Europe including the magnificent villa Anagra of the French poet Rostand, of whose son, Maurice Rostand, she made several fine portraits, besides mural decorations for the villa.

Mlle. Dufau is at present in New York, engaged upon a portrait of Miss Anne Morgan. Another American picture, of a young American girl, whom she met on the boat coming over, has been exhibited at Knoedler's galleries. This will form the February cover page of the new French-American magazine, *La France*, the editor of which, Madame Claude Rivière, is an intimate friend of Mlle. Dufau.

French reviewers speak in highest praise of Mlle. Dufau's work and temperament. "The beautiful women of the world flock to her studio," says one writer, "anxious to have a portrait by this poet of feminine splendor." . . . "Her portraits of men show rare penetration and perfect execution."

When asked the secret of her painting, Mlle. Dufau replied, "An artist's work is only the expression of his personality and of his life. I put into my pictures what I observed, my thoughts, my reading."

The cover picture reproduces Mlle. Dufau's portrait of Mme. Maubrac in the Luxembourg.

Perronneau Pastel Portraits at the Knoedler Galleries.

The Knoedler Galleries of New York have recently brought from France two beautiful and typical pastel portraits by Jean-Baptiste Perronneau (1731-83), one of the most renowned portraitists of the eighteenth century. The subjects are Monsieur and Madame Braun, who lived during the second half of the eighteenth century at Strasbourg. She was a lady of honor and he a chamberlain at the court of Furstenberg. The portraits were obtained from their direct descendants.

Perronneau's genius was never fully recognized until after his death. He never caught the favor of the French court, either that of Louis XV or Louis XVI, and his fine art of portraiture was exercised among the middle class, "who have no history." He flitted from city to city, living in each as long as orders were plentiful. This makes his portraits invaluable commentaries on the times.

"The Flower Seller," by George Hitchcock.

Last Autumn the French government bought a picture by a dead American artist for the Luxembourg Museum. The picture was "The Vanquished" and the artist was George Hitchcock, who passed away in 1913. The subject was a Dutch soldier, wounded, astride a heavy horse that picked its way unguided through fields of flowers, toward the home of its master. The picture is remarkable for its representation of the bright flower culture and the gentle atmosphere of Holland. It is thoroughly typical of the art of a painter who was better known in Europe than at home, and who was the pioneer of the alien artists who went to Holland to paint that land.

America never got very well acquainted with Hitchcock—not as well acquainted as Germany, Austria, France and England. After his death the war came on and the world had no time for artists' reputations. Now that peace has come, New York is soon to see a memorial exhibition of George Hitchcock's paintings and the nation will have the opportunity to become better acquainted with his gentle and picturesque art.



Courtesy of the Knoedler Galleries

"Mme. Braun," by Jean-Baptiste Perronneau.



"The Flower Seller," by George Hitchcock.

Courtesy of Henry Reinhardt & Son

The American museums, however, have not been unmindful of Hitchcock, and possess some of his most beautiful pictures. The Metropolitan Museum has "The Hour of Vespers"; the Chicago Art Institute "The Last Moments of Sappho" and also the beautiful "Holland Morn: a Dutch Flower Seller"; the Indianapolis Art Institute possesses "Calypso"; and other works are in the public galleries of Providence, Buffalo, St. Louis, Savannah and Minneapolis. But Hitchcock's best recognition came from the Central Empires. Berlin, Dresden and Munich bestowed their medals on him, and Vienna, besides conferring its medal and its officer's cross of the Franz Josef order, elected him a corresponding member of its Academy. He is the only American who has received the last two distinctions. France, in turn, made him a chevalier of the Legion of Honor. Pictures by him hang in the Imperial Collection of Vienna, in the Dresden Gallery, in the Luxembourg and in the municipal galleries of Alkomaar and Egmond, Holland. In England his works have places in distinguished private galleries, including Blenheim, the seat of the Duke of Marlborough, and the McCulloch Gallery, which possesses his well known "Maternity," Whistler and he being the only American representatives in that great house.

George Hitchcock was the seventh in direct line of descent from Roger Williams, and he was born in 1850 in Providence, R. I., the city founded by Williams and his little band of five exiles that were banished from Narragansett Bay. Destined for the legal profession, he was graduated in law from Harvard in 1874. Going to Chicago to take up practice, he became interested in an exhibition of water color paintings and forthwith turned artist. He struggled along by himself



"Portrait of Robert Auriol Hay-Drummond, 9th Earl of Kinnoull and of his next brother, Thomas Drummond." Painted by Benjamin West, P. R. A.

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for a few years, but in 1879 went to Paris to study at Julien's Academy; thence to Dusseldorf and finally to the studio of Mesdag, at The Hague. By this time he had mastered the technicalities of painting. Giving up entirely all instruction, he went to Egmond, a little village on the coast of the North Sea, to work out his own salvation.

Here he cut loose from academicism and did the then extremely bold thing of painting peasants and fisherfolk and a commonplace, though picturesque world. He produced picture after picture characterized by sincerity, refinement and gentleness of color and a remarkable achievement of atmosphere. The gentle Holland sunlight and the fields of flowers were his ever recurring themes.

Many of Hitchcock's paintings have been made familiar to the public through countless reproductions. Among them are "Maternity," "The Flight into Egypt," "Mary at the House of Elizabeth," "Hagar and Ishmael," "St. George," "The Promise of March," "Hyacinths," "The Annunciation," "Proserpina," "Ariadne" and "St. Genevieve, Patron Saint of Paris." The latter four will be included in the memorial exhibition, together with others that are equally typical and cover the artist's whole career.

Portrait of Robert A. Hay-Drummond and Brother by Benjamin West.

Although he left his native home in the colony of Pennsylvania while still a young man, never to return, and became in all reality an Englishman, art lovers in America have always taken pride in the career of Benjamin West and have somehow regarded him as an American painter. This feeling will probably always exist, in spite of the fact that not the least American influence can be traced in his work and that he was wholly a product of Italian and British training. Early in his career in England he was so fortunate as to attract distinguished patronage. He was one of the founders of the Royal Academy and succeeded to its presidency—the most honored position in English art—on the death of Reynolds.

Because of the many reproductions made of them, Benjamin West has always been best known for his representations of Biblical and mythological subjects. These have a picturesque and decorative quality. They are noble illustrations, following Italian tradition, but have a grandiloquent and theatrical element that exclude them from consideration as the highest art expressions. By his contemporaries he was adjudged to be a better portraitist than anything else. Many of his portraits attain the beauty and high decorative quality one expects in the works of the six immortals who were his contemporaries—Reynolds, Romney, Gainsborough, Raeburn, Lawrence and Hoppner. This gives peculiar importance to the bringing to this country of a work which is one of his finest achievements, "Portrait of Robert Auriol Hay-Drummond, Ninth Earl of Kinnoull, and of His Next Brother, Thomas Drummond."

This picture, which is now on exhibition at the galleries of Scott & Fowles, in New York, has additional interest because its subjects are the eldest two sons of the Archbishop of York, who, as West's first great patron, was instrumental in obtaining for him the favor of George III, for whom he painted "The Departure of Regulus from Rome." The archbishop was the soul of old English hospitality, and such a great royal favorite that he preached the coronation sermon of George III. Walpole referred to him as "a sensible, worldly man, but addicted to his bottle" and Lecky as "a liberal patron of English artists."

Undoubtedly West sought to repay the kindness of his benefactor when he painted in 1767 the double portrait of his two sons, Robert, aged seventeen, and Thomas, aged sixteen. He put into it the beautiful architectural treatment of the old English school. The two brothers are posed before a green curtain; at one side is a statue of Minerva and at the other an open window through which the heir points to a classical building, probably the Pantheon. With his arm on his brother's shoulder, he seems to be discoursing to him on some lesson of the past. One is attired in rich red, the other in scholastic black, which, taken with the green of the curtain and the blue of the open sky, make an effective color scheme.

The elder lad succeeded to his uncle as the Ninth Earl of Kinnoull. The portrait has been in the possession of the Kinnoull family until recently.

Portrait of Mme. Leopold Gravier by Henri Fantin-Latour.

"Portrait of Madame Leopold Gravier" by Henri Fantin-Latour (1836-1904), on display at the Kraushaar Galleries, in New York, is notable because it is one of the few portraits by this famous artist that have made their way to this country. Americans are most familiar with Fantin-Latour



Courtesy of Kraushaar Galleries

"Portrait of Mme. Leopold Gravier," by Henry Fantin-Latour.

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through his idealistic landscape groups, those misty and mysterious compositions with their charming nudes by the side of fountains that are as dream-like as glimpses of fairyland.

Himself the pupil of Couture, from whom he inherited his characteristic "scraped canvas" technique, in which filmy effects are obtained through applying pigment, then removing part of it, he was the friend and companion of Corot, Courbet, Legros and Whistler. He belongs in art definitely to that group of artists who looked at nature through idealistic eyes and prepared the world for the atmospheric vision of Impressionism.

As can be expected there is less of the fanciful in a Fantin portrait than in a Fantin landscape group, but still in this example the substance is idealized and its quality of texture is the picture's supreme point for admiration. It was first shown at the Salon of 1890 and belongs to the artist's ripest period. Madam Gravier, mature and pleasing of face, is seated in a square chair of the Louis XIII type, attired in evening dress, wearing bracelets and carrying a fan. The velvet of the chair, the black panels of the waist, and the glimpse of tulle and mousseline figure in the artist's gently decorative scheme.

America's Leadership in City Planning—Why Not Constantinople?

When Mr. Balfour was visiting New York he voiced, more or less unconsciously perhaps, but nevertheless very accurately, the changed attitude of Europe toward our public art in so far as it is expressed in current architecture, by referring in terms of unrestrained admiration to "these great cathedrals which you call business buildings." Earlier Blasco Ibanez had declared that in the presence of New York's skyline and the magnificence of its great structures he felt "a new pride in the achievements of man." This is all very interesting, since it is a direct reversal of the opinion usually expressed by the visiting foreigner a generation ago. For came he from Latin or Teuton or Anglo-Saxon Europe, as a rule, he felt quite privileged to dismiss American architecture by asserting, before he even landed at New York, that he knew it was bad and that all skyscrapers were "ugly" *per se*. But what are the facts today? Not only has America been invited to plan the restoration of Rheims, but Whitney Warren, who built the Grand Central depot, New York, has been asked to supervise the rebuilding of the University of Louvain, and, more than this, the greatest problem of all that confronts European specialists, the planning of a new Constantinople, has just been referred to American architects, who are asked by Professor Francis W. Kelsey, of the University of Michigan, to come to the aid of a city that, next to Rome, stands nearer to the great historic past of Western peoples than any other, and take the grave issue of its replanning in hand.

So pressing does Professor Kelsey consider this Constantinople "commission" that his article laying the issue before this country is printed in the current numbers of ART AND ARCHAEOLOGY and *The Journal* of the American Institute of Architects. And in this article he asks that the Institute, in association with the Archaeological Institute of America and the American Historical Association, and possibly other kindred associations, shall send representatives "immediately" to New York to join in a conference in order to attack the problem of Constantinople in an effective way. Aside from the fact that part of the problem is to plan the rebuilding of a city one-fourth of which has been burned over within the last twelve years and lies "unrestored and desolate," the dramatic thing is that it is to the American expert, the American architect, the American city planner, that this most celebrated of cities turns in its present plight. What a revenge of time is here! The Sydney Smiths of the European architectural world, who have been asking for years who studies an American building or looks at an American plan, are routed horse, foot and dragoons. They have been routed for years, but with a colossal impertinence until very recently were fond of asserting the old superciliousness. But now, confronted with the part America is to play in the replanning of Rheims, the rebuilding of the University of Louvain, they must at least be respectful; while that the New World's artificers and architects should be urged to take in hand the great archaeological prize of Europe and Asia Minor is something that cannot be easily overestimated.—*Henry M. Watts, in Public Ledger, Philadelphia, Sunday Jan. 2, 1921.*



A Sculptured Vase from Guatemala.

See ART AND ARCHAEOLOGY XI, Nos. 1-2, Feb. 1921, pp. 66, 67

ART AND ARCHAEOLOGY

A Sculptured Vase from Guatemala.

It will be remembered that in the preceding issue of ART AND ARCHAEOLOGY there appeared an interesting article by Dr. M. H. Saville, on "A Sculptured Vase from Guatemala," which is accompanied by an illustration of the remarkable design which covers the entire periphery of the vessel. Unfortunately through inadvertence, the illustration of the vessel itself, here reproduced was omitted. This specimen commands attention not only because of the intricacy of the design and the skill of its execution, but especially on account of the unique method employed. Almost universally the potter's art is a plastic art, but in this case the entire design is sculptured. The clay has been allowed to become rigid and in this state was carved, as is clearly shown in the accompanying illustrations. The second figure is so posed as to show the two human faces protruding from the open jaws of the two marvelous feathered serpents, the coils of which encircle the vessel. The bold profile of the sun god on the right and the smaller and weaker profile of the supposed suppliant on the left. The faces as well as the many other features of the complicated design are executed with a boldness and precision and a decorative appreciation amply illustrating the virile artistic genius of the Maya race.

Illustrated Lecture on "Carillons in Holland and Belgium" before the Arts Club of Washington.

The Carillon Committee of the Arts Club, which is promoting the plan for the erection of a National Peace Carillon in the Capital City, launched their movement in an effective manner Thursday evening, February 12, 1921, at a meeting in the auditorium of the Corcoran Gallery of Art, when Colonel William Gorham Rice of Albany, N. Y., a recognized authority on the carillon, gave an illustrated lecture on "Carillons in Holland and Belgium."

Colonel Rice urged the commemoration of a great epoch in our history by a memorial in which the 48 states of the Union, and the 6 territories should be each represented by a bell attuned in perfect unison with its fellows. These 54 bells would form a great carillon to be placed in a noble tower that should be built in Washington.

He reassured the Arts Club of the coöperation of Mrs. Rice and himself in its plans and made the promise to secure the funds for the bell that is to represent New York State. Mr. Rice then gave an interesting description of his journey last August to Holland and Belgium, undertaken to see how the Belgium carillons had stood the five years of war. He found that so great had been Belgium's industry since the end of the World War, and so fearful were the Germans of the penalty promised them by President Wilson if, when evacuating the great Belgian cities after the Armistice, they destroyed any property, that all the finest carillon towers—Bruges, Ghent, Antwerp, Malines—had been spared. In fact, only two important ones—Ypres and Louvain—had been destroyed.

An illustrated article on this subject by Mr. Rice will appear in a future number of ART AND ARCHAEOLOGY.

American Foundation in France for Prehistoric Studies.

At the meeting of the Governing Board of the American Foundation in France for Prehistoric Studies, held at the Hotel Plaza, New York, on February 3, 1921, Professor George Grant MacCurdy was elected first Director of the Foundation. Dr. Charles Peabody is Chairman of the Board and for the present will also serve as Treasurer of the Foundation.

The year's work will open at La Quina (Charente) on July 1st. After a stay of some three months at La Quina, there will be excursions in the Dordogne, the French Pyrenees and to the Grimaldi caves near Mentone. The winter term will be in Paris; and the work of the spring term will include excursions to the important Chellean and Acheulian stations of the Somme valley, to Neolithic sites of the Marne or other suitable locality, and to Brittany for a study of megalithic monuments.

Students may enroll for an entire year or for any part thereof. Those who contemplate entering either for the year or for the first term, should communicate immediately with the Director, at Yale University Museum, New Haven, Conn.; or with Dr. Charles Peabody, Peabody Museum, Cambridge, Mass.

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One Foundation scholarship of the value of 2,000 francs is available for the first year. The special qualifications of the applicant, together with references should accompany each application. The Foundation is open to both men and women students.

The address of the Director after June 15th will be care of Guaranty Trust Company, Paris.

General meeting of the Archaeological Institute of America.

The Twenty-second General Meeting of the Archaeological Institute of America was held in conjunction with the American Philological Association and the Maya Society at the Johns Hopkins University, Baltimore, December 28, 29, 30, 1920. The first day was devoted to a meeting of the Executive Committee of the Council of the Institute and to a meeting of the Council itself. Interesting reports were read by the officers and chairmen of the different managing committees. In the evening there was a joint meeting, with the annual address by the president of the Philological Association, Professor Clifford H. Moore of Harvard on the subject "Prophecy in the Epic." On December 29, papers were read by Mr. Stohlman on "A Sub-Sidamara Sarcophagus"; by Professor Charles Upson Clark on "The Treasure of Pietroasa and Other Gothic Remains in Southeastern Europe"; by Professor Michael T. Rostovtzeff of Wisconsin on "The Origin of Gothic Art in Jewelry," which he believes the Germans got from Southern Russia; by Ernest Dewald of Rutgers on "Carolingian Initials"; by Professor Henry A. Sanders of Michigan on "A Papyrus Manuscript of Part of the Septuagint." The members of the Institute paid a visit to the very interesting private galleries of paintings at the house of Dr. and Mrs. Jacobs, to the Walters Art Gallery, and also to the archaeological collections of the Johns Hopkins University. In the evening Dr. T. L. Shear of Columbia read a very interesting paper on "A Marble Head from Rhodes" which has been published in the last number of the *American Journal of Archaeology*; and Professor Peabody of Harvard told about the new school recently established for studying prehistoric archaeology in France. On December 30, papers were read by Prof. Emerson H. Swift of Princeton on "Imperial Portrait Statues from Corinth"; by Prof. D. M. Robinson on "Terra-Cotta Antefixes at The Johns Hopkins University"; by Dr. Stephen B. Luce of the University of Pennsylvania on "A Group of Architectural Terra-Cottas from Corneto"; by Prof. George W. Elderkin of Princeton on "Dionysiac Resurrection in Vase Painting"; by Miss Swinder of Bryn Mawr on "Greek Vases"; by Miss Richter of the Metropolitan on "The Firing of Greek Vases"; by Prof. Kent of the University of Pennsylvania on "A Baffled Hercules." The Maya Society gave an interesting dinner in the evening of December 30, and addresses were made by Professor Laing of Chicago on "Archaeology and Philology," and by Mr. William Gates on "The Maya Civilization."

The College Art Association of America.

The next meeting of the College Art Association will be held at the Corcoran Art Gallery in Washington, D. C., March 24-26. A large attendance is expected and an attractive program is being prepared which will include many papers in the field of art and also there will be much discussion of problems connected with the teaching of art and art history. Arrangements are being made for visits to some of the important collections in Washington.

Some of the speakers who have already consented to present papers are as follows: Professor Edgell of Harvard on "the American Academy in Rome"; Professor Churchill of Smith College on "Post Impressionism"; Mr. Zantlinger of Philadelphia on "The Work which the Committee on Education of the American Institute of Architects is doing"; Miss Harcum of the Royal Ontario Museum on the "Statue of Aphrodite in Toronto"; Mrs. E. S. Kelley of Western College, Ohio on "Creative Artists Fellowships"; Dr. Luce of the University Museum, Philadelphia, on "Art at Newport." Mr. Kelsey of Philadelphia will give an illustrated address on "That Spiritual Craving which so few of our Colleges ever Try to Satisfy." Other speakers will be Mr. Zolnay the sculptor of Washington, Duncan Phillips, Dr. Kelley of Ohio State University, and Mrs. Braun of the University of Tennessee. There will also be informal discussions of subjects to be announced later.

Every one who is interested is cordially invited to attend the sessions. Headquarters will be at the Powhatan Hotel.

D. M. R.

BOOK CRITIQUES

Sketches and Designs by Stanford White, with an outline of his career, by his son Lawrence Grant White. Architectural Book Publishing Co., New York, 1920.

"To have grasped the spirit of the masters of the Renaissance and brought the living flame of their inspiration across the Atlantic to kindle new fires on these shores," is a great achievement for any man. To have had the broad understanding and appreciation of things artistic and above all to have possessed an unbounded enthusiasm for them—is an enviable possession for any man.

A sumptuous volume that records the remarkable accomplishment of Stanford White is recently published by his son Lawrence Grant White. It is made up of his sketches and designs and includes drawings made in France (the frontispiece a lovely water-color of the Cathedral of Laon), charming bits of the old chateaux, doorways, courts and towers—some of them finished drawings, others the briefest records for his note book.

As a member of the great firm of architects, McKim, Mead, and White, he designed some of the most notable residences, clubs and churches in the country, principally in New York, a list of which is given. His own house in New York and the one on Long Island are beautifully illustrated with large plates and innumerable memorials are shown in monuments, fountains, and windows. As a designer of picture frames he was unsurpassed. He knew just the proper frame for each particular picture, whether portrait or landscape.

Perhaps it is not generally known that Stanford White made the designs for the covers of the well-known magazines, Century, Scribner and Cosmopolitan—those quiet, dignified and thoroughly artistic covers, made to survive the flaming colored covers of most of the periodicals that scream from the news stands.

Stanford White's influence upon art and architecture in New York was very great and most of his wealthy clients gave him absolute liberty not only in the architectural plans, but in the furnishings. Consequently he made frequent trips abroad and brought back quantities of beautiful material, doorways, carved mantels, rugs, and furniture, combining these acquisitions with the greatest skill and success.

A letter written to his mother from Bruges in 1878, reveals his characteristic enthusiasm for

painting, which branch of art he might have pursued with equal success. "The architecture and the old town are enough to set you wild; but when you add to these the pictures, all there is to do, is to gasp for breath and die quietly. Here Hans Memling and his school plied their handicraft and in one hospital alone besides the shrine of St. Ursula, there is a whole room crammed with pictures by him and them. Full of lovely faces, simple and quiet, and all modeled up in beautiful flesh tints without a shadow; hair that seems to blow in the wind, and green embroidered gowns, that make the nails grow out of the ends of your fingers with pleasure. To think they have so many, and that we have none and that at Douai—a wretched little French town—there could be a portrait by Paul Veronese, that nearly squeezed tears out of my eyes; . . . And above all, Raphael's wax head at Lille—the loveliest face ever conceived by man. Architecture seems but poor stuff compared with things like these."

The book is dedicated to William Rutherford Mead, "my Father's Partner, Counselor and Friend and Mine."

HELEN WRIGHT.

Dynamic Symmetry. The Greek Vase, by Jay Hambidge. New Haven: Yale University Press; London: Humphrey Milford, 1920. Pp. 161. Illustrated. Plates and Figures. \$6.00.

This volume, the first published on the Trowbridge Memorial Publication Fund, is another very important book in the field of Greek ceramics. Mr. Hambidge thinks that he has recovered the mathematical principles underlying the forms of Greek Art and especially Greek vases. He has rediscovered the laws governing so-called Dynamic Symmetry. Dynamic Symmetry deals with commensurable areas which represent the projection of solids. The symmetry of man and plant is dynamic; the symmetry of the entire fabric of classic art, including buildings, statuary, and the crafts is dynamic. The symmetry of all art since Greek classic times according to Hambidge is static. But to prove this for even one design is almost impossible since the number of figures to be examined is almost endless. One of my mathematical friends, Mr. Edwin M. Blake, who will publish a review of the theory in *The Art Bulletin*, believes that any design whatever can be analyzed by the Hambidge method. Most of

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the Greek vases in the Metropolitan and Boston Museums have been studied with the assistance of Miss Richter and Dr. Caskey; and Mr. Hambidge's book contains besides many photographs, many drawings of vases showing the Hambidgean principles. Mr. Hambidge has certainly shown that the best Greek vases are based on mathematical principles such as the whirling square root, rectangles, etc. But the question is whether the Greek potters really drew a plan of every vase before they fashioned it. Is it not possible that the Greek's love of rhythm and proportions and his knowledge of mathematics were so innate that he could make these beautiful shapes unconsciously? Otherwise why such infinite variety among the Greek vases? If the principles were mathematical and the Greek potter had a drawn plan, we should expect to find exact duplicates in great numbers and such is not the case, until the time of such late and poor vases as the Faliscan ware. These principles do seem, however, to exist in Greek art but there are so many possibilities that it doesn't follow that all works of art that have these principles are beautiful and all that haven't, if there are such, are ugly. A statue of Michelangelo is a work of art even if not made on these principles. A modern coffee pot of no great beauty can be seen to have them, and some of the things, including a Gothic clock, made recently by Tiffany and other artists on these principles, are not great works of art. There is no doubt, however, that Hambidge has made an important discovery and we must conclude that one secret of Greek art is that the Greeks, unlike later races, were mainly geometricians and did their arithmetic in geometrical surfaces in space instead of line, as Plato indicates in the Theaetetus where the boys are working out root-rectangles which seem to have been familiar to the elder Socrates, who, before he became a philosopher, was a stone-cutter. Whether these principles are based on nature and phyllotaxis is doubtful, and I understand that many botanists are skeptical about Hambidge's theories of phyllotaxis. So the aesthetic excellence claimed for them is not certain; and I do not feel that the Greeks designed in the way Hambidge says. The number and variety of figures in geometry is so enormous that the same design may be analyzed in many ways; and we cannot be sure which design the potter used, if he used any at all.

The work is also a contribution of the very first importance to the whole field of art and offers valuable material for designers, craftsmen, advertising illustrators, and all interested in artistic expression. Many such have adopted the Hambidgean principles. They are being tried with success for example by Howard Giles in the New York School of Fine and Applied Arts and if they are fully realized, will revolutionize the present methods of art instruction. Let us hope that Mr. Hambidge may soon publish similar books for sculpture and architecture, especially now that he is studying the application of his principles in Europe and especially Greece. Dr. Caskey is also abroad and will soon publish a volume on *The Geometry of Greek Vases*, treating of the Hambidgean principles as applied to the vases in Boston.

D. M. R.

The Ideals of Indian Art. By E. B. Havell. New York: E. P. Dutton and Company, 1920. 32 plates. Pp. xx+188.

This is a new edition of a work by Mr. Havell, formerly Principal of the Government School of Art and keeper of the Art Gallery, Calcutta, whose first book on the subject "Indian Sculpture and Painting" is now out of print. Indian art has now obtained a wider recognition and is now treated respectfully by American and European scholars and museums. London has recently established a School of Oriental Studies and a lectureship in Indian Art is to be endowed in that school. In this book Mr. Havell reviews the main achievements of Hindu art, especially sculpture, and explains the leading ideas of the mythology which inspired Indian art. Many interesting problems which have troubled archaeologists for many years are discussed and solutions proposed. The art of India is spiritual and is still a living thing with vast potentialities, of such unique value to India and all the world that it should be regarded as a great national trust which Great Britain is bound in honor and duty to guard and maintain. The book is a good one for the general reader as well as for the student and is illustrated with thirty plates well-chosen and well reproduced.

D. M. R.

Outlines of Chinese Art. By John C. Ferguson. Chicago: The University of Chicago Press, 1919. Illustrated. Pp. xi+263.

In this book are published the Scammon lectures given at the Art Institute of Chicago in 1918. The author, Dr. Ferguson, knows China well. He has been president of Nanking University and of Nanyang College in Shang-

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hai, counsellor of the Chinese Department of State, 1915-17, and in 1917 adviser to the president of China, and has held many other positions in China. The first chapter is an introduction, where the treasures of the government museum at Peking are discussed and the art life of China is said to have been determined by China's devotion to ceremony—family and tribal. "China, therefore, must be studied as an artistic entity. The laws and principles which today control criticism or production are those which have come down from the earliest period of China's national life. Art is now decadent in China, as far as products are concerned, but considered in the light of adherence to principles it flourishes with a strength equal to that which characterized it in the golden age of the T'ang dynasty. It is found in every man of culture and struggles to assert itself in every new collector. Its sway is not even distributed by the incoming of modern education."

The second chapter deals with Bronzes and Jades and much emphasis is laid on the delights of jade to a sensitive touch, a form of artistic feeling new to our occidental consciousness. "The beauty of good specimens of jade, especially of ancient jade, is not only appreciated by the eye, but also, as has been pointed out, by the sense of touch. It is unique in making this double appeal to the aesthetic taste. It may readily be granted that it is not a branch of art that can become popular with a large number of people. Its subtlety restricts its enjoyment to the few, but to them it provides, in every sense, the refinement of artistic feeling."

The third chapter discusses Stones and Ceramics. "Whatever may be the position to which China has relegated pottery and porcelain, they will always remain for the occidental the most favorite field of Chinese art. The richness of colors found in the *Chün Yao*, the purity of the *Ting Yao*, with its graceful incised decorations, the charm of the pale green of the *Lung-ch'üan Yao*—these show an appreciation of color combined with skillful modeling which has never been equaled in pottery by any other nation. The black-grounds, green-grounds, and yellow-grounds of porcelain, together with the apple-greens, peach-blooms, clair-de-lunes, sang-de-boeufs, and pure whites, are a splendid exhibition of high artistic spirit."

Chapter four is devoted to Calligraphy and Painting, and chapters five and six to Painting. The book is well printed and makes interesting reading, though it does not give a history of Chinese art such as one would like to have, and has many omissions.

D. M. R.

"Wilderness: A Journal of Quiet Adventure in Alaska," by Rockwell Kent. New York. G. P. Putnam's Sons, 1920.

Because of this volume's essential character one can write about it at a late date without apology. In reviewing the ordinary book, timeliness is admittedly an important factor, for publisher and reviewer and reader all three. The reader wants his book fresh, the reviewer wants to get on to something else, and the publisher wants to sell while he can. But with "Wilderness" these considerations are fortunately not paramount; and while it is too late to write the usual review, it is not too late to write an appreciation.

The book is of enduring stuff. The man is not a mere painter mildly practising a pleasant profession, but an artist who has wrested something vital from life itself; and his book is not just so many pages of text to accompany the drawings, but a definitely original addition to both literature and art.

It required a distinguished foreigner, Mr. C. Lewis Hind, to call attention to the true significance of Kent's sojourn in Alaska. He did not hesitate to name one of the greatest of all the sojourners in the wilderness, not by way of placing Kent on a level with John of Patmos, but by way of identifying the nature of the experience. Kent went to that lonely island impelled by an inner and compulsive urge to contact with primary things. It is not a new manifestation in this country; indeed, this strain of wildness, this lure of the further wilderness, has probably had about as much to do with our westward growth as the more easily detected push from behind of crowded populations. The most notable previous expression in our literature of this hunger for the elemental is, of course, "Walden;" and it is not too much to say that this book of Kent's has enough quality of its own to go on the same shelf with that of Thoreau.

The book's appeal to the eye through its drawings is quite as strong as its appeal to the ear through its words. Most illustrations are by other individuals than the writers of books, and there is in such cases as inevitable difference of personal interpretation. "Wilderness" is in every detail emphatically Rockwell Kent and no other. He reaches the same part of us, by two ways, through two senses; and the two-fold expression of the same experience comes home with so much the more emphasis and sense of reality. It is pleasure to pay tribute to so splendid an achievement. It is a hearty gale of wildness that for a time disperses the miasmas of a mercantile civilization.

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25 cents per copy will be paid for any of these numbers upon delivery at this office.

ART AND ARCHAEOLOGY
The Octagon, Washington, D. C.

The Sorceress of Rome. By Nathan Gallizier. Pictures by the Kinneys. Decorated by Everburg. The Page Company, Boston, Publishers. Second Impression, 1920.

This historical romance of the Eternal City at the close of the tenth century when men were awaiting the End of Time, illumines a period whose darkness is dissipated by no contemporary historian. The seat of empire had been for several centuries transferred to the shores of the Bosphorus, and the state of civilization in old Rome had reached its lowest ebb. Rome had become the prey of most terrible disorders. The halo and prestige of the Papacy had departed. The German Kings, as Emperors of the Holy Roman Empire, tried in vain to control the turbulent spirit of the nobles. The story has to do with the third rebellion of Crescentius, Senator of Rome, and the doom of the third Otto, grandson of Otto the Great, of whose love for Stephanía, the beautiful wife of Crescentius, innumerable legends are told in the old monkish chronicles.

The author possesses historical imagination in high degree. He has used the love story of the boy emperor and the fascinating woman who drew him to his doom, as the main theme about which he has grouped sumptuous word-pictures of tenth century Rome. Descriptions of the city with its ruined grandeur, of the gorgeous ceremonials of the Vatican and the court, abound. The Page Company is to be congratulated on the beauty of the letterpress, the colored illustrations, and the careful editing of this volume. M. C.

The Medallie Portraits of Christ. By G. F. Hill, Fellow of the British Academy. Oxford University Press, 1920.

The three essays included in this volume—The Medallie Portraits of Christ, The False Shekels, and The Thirty Pieces of Silver, which have appeared in earlier publications, are reproduced in response to constant inquiries concerning these subjects addressed to the British Museum. The 68 illustrations, and the careful descriptions of the medals reproduced add greatly to the value and interest of the text. The first of the three essays is of the most general interest. The author limits himself chiefly to the medallie portraits of the Renaissance, only incidentally mentioning earlier representations and ignoring altogether the question whether the numerous portraits bear any resemblance to the actual countenance of Christ. The volume exhibits in every respect the high standard maintained by the Oxford University Press. M. C.

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PRAYING ANGEL, BY A. A. WEINMAN.

Published at Washington, D. C. by
THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

APPRECIATIONS

What readers are saying of recent numbers of Art and Archaeology

"My very sincere congratulations to you and collaborators for your splendid number of ART AND ARCHAEOLOGY on the Chaco Canyon. It is a model of its kind. Maps, pictures, variety of articles, well informed, well written, of great educational value on one principal subject, so that the issue is like a monograph of the Chaco Canyon. I showed it to one of my classes and some students were so interested that they asked me to obtain copies for them."—DR. E. B. RENAUD, *University of Denver*.

"I cannot refrain from adding my personal appreciation of the value of ART AND ARCHAEOLOGY, especially in the work I am attempting in Ancient History. I am making constant use of the illustrations in my teaching and I have frequently referred to special articles in the bound volumes as a part of my assigned readings."—EDWARD A. BECHTEL, *New Orleans*.

"I was much pleased with the Christmas Number of ART AND ARCHAEOLOGY and congratulate you on its fine appearance. Enclosed you will find P. O. order for ten copies."—J. MARRON DUNDAS, *Washington, D. C.*

"From a child I have been enthusiastic over prehistoric times, excavations of buried cities, etc., and your beautiful magazine gives me much pleasure in its monthly visits."—HENRY W. GUSTINE, *Chicago*.

"We have duly received the February Number of ART AND ARCHAEOLOGY, and must say that this is without doubt one of the most perfect and beautiful specimens of printing that has ever come to our notice. This refers not only to the half tone illustrations, but to the type and the various ornaments."—SIGMUND ULLMAN CO., *New York*.

In devoting the December number of ART AND ARCHAEOLOGY exclusively to "La Belle France," the editors have rendered a distinct service to American culture.

M. Jusserand, the French Ambassador, says in "L'Envoi," his greetings at the opening: "The thinkers of the two races, giving a fruitful example of help and union, passed on the torch to one another: Bacon influencing Descartes, who influenced Locke, who influenced our Encyclopaedists whose action may be traced on this as well as on the other side of the ocean, in the work of Franklin, Emerson, William James."

"Paris: Inspiration and Guide of Art" is George Lecomte's offering, with eight beautiful illustrations. "Lyons: Centre of ART AND ARCHAEOLOGY" is discussed by Catherine Beach Ely. Dr. Carroll gives a striking review, with seven illustrations, of "The Empress Eugenie and the Art of the Second Empire."—LA FRANCE, February, 1921.

"ART AND ARCHAEOLOGY," une revue qui est à la fois exquise et érudite et qui est publiée mensuellement à Washington, D. C., a rendu grand honneur à la belle France dans son numéro de Noël.

Tous ses articles du mois de Décembre traitent soit de lieux soit de personnages du pays bien-aimé. Les illustrations aussi, qui sont toutes vraiment belles et dignes d'être encadrées, ont pour sujets des choses à jamais chères aux coeurs français.

Les premiers mots de la revue sont: "Envoi" gracieusement écrit par M. Jusserand, ambassadeur de France aux Etats-Unis. L'Arc de Triomphe de l'Etoile est le dessin qui prête sa majesté au frontispice et à l'intérieur, on trouve le Pantheon, Notre-Dame, l'Opera et beaucoup d'autres reproductions pittoresques de Paris et d'ailleurs.—LE SEMEUR, January, 1921.

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Statue of Aphrodite discovered by the Italians at Cyrene in North Africa. Now in the Museo delle Terme, Rome.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

APRIL, 1921

NUMBER 4

THE MEMORIALS OF ROME IN THE ITALIAN COLONIES

By GUIDO CALZA,

Inspector of the Excavations and Monuments of Ancient Ostia.

LEAVE one's country without leaving one's fatherland! Yes, this is what we Italian archaeologists do when we climb mountains and cross over seas in search of the memorials of Rome. No joy can be more vital, no pride more just, than that of tracing the foot-prints left by Rome during her vast, world-wide dominion. A Latin inscription that repeats names we hear even to-day; a tomb that makes the soil of the most distant and most desert and savage regions sacred to us; an aqueduct that, in the remotest parts of Africa or Asia, brings before our eyes long files of arches in the Roman Campagna; the paving-stones of a road that makes us re-live a thousand years of Latin conquests and Latin triumphs—all these are discoveries having the double fascination of scientific conquests and moral victories. Therefore, Italian archaeologists could not fail to be interested in the historical and archaeological researches, which the nations have been

making in the Italian colonies by means of scientific missions. Though poorer than the others, Italy has been second to none; and, with that perfect good-fellowship, characteristic of Italian men of letters, she has tried to carry her scientific researches to places of which none have yet thought. And I take especial pleasure in describing to the readers of ART AND ARCHAEOLOGY the, for the most part unpublished, studies and discoveries made by Italians in the Colonies of Libya, in the Ægean and in Anatolia.

Libya; the new colony that Italian arms gave back to us ten years ago, was the first field of exclusively Italian archaeological exploration outside our peninsula. The actual conquest of Libya was even hastened by this first Italian mission, which was led by our illustrious scientist Prof. Halbherr, the successful explorer of the Island of Crete, because the obstacles and perils encountered by the Italian mission were



TRIPOLI: Marcus Aurelius Arch, after the Italian restoration.

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so many that the Government determined on the armed occupation of the country.

As soon as the country had been conquered we continued the excavation and restoration of its most important monuments, as well as the archaeological exploration of Tripolitania and Cyrenaica—already initiated by that distinguished and lamented American, Mr. Richard Norton, whom ART AND ARCHAEOLOGY fittingly commemorated in December 1919. Valuable objects of art, that bear witness to the work accomplished by us, are now being collected in the two Italian museums at Tripoli and at Benghazi. One sole piece of sculpture, among the many found, has been taken to Rome, carrying a greeting from the ancient colony—the statue, that alone, might, perhaps, suffice to re-pay the expenses and perils of our war. The beautiful Aphrodite from Cyrene, now in the Museo delle Terme, is, perhaps, the most beautiful in the whole world—were it possible to draw a comparison between the goddesses of beauty. According to the learned essay by Prof. L. Mariani, chief of the Italian Archaeological Office in Libya, this masterpiece is an original by a Greek artist of the IV century before Christ, perhaps Euphranor of Corinth. The goddess, carved in a block of the choicest Parian marble, transparent and warm in color, is represented nude in the style of the *Anadyomene*, rising from the sea-waves at the moment of her first appearance to mortals, and all wet and just pressing the water from her hair, and combing it. A sense of shame, a tremor of the body at contact with the air because of its nakedness, makes the delicate form shiver a little; and it is this ingenuous movement that renders the virgin nudity of the goddess perfectly chaste. This exquisite sculp-

ture was found in the great hall of the recently excavated baths, along with many other beautiful and interesting statues: two groups of the *Graces*, an *Eros* drawing his bow, a *Satyr* with the child *Bacchus*, a *Hermes* in the manner of *Polyclitus*, and the colossal statue of *Alexander the Great*. This whole figure, cast in a solemn mould, breathes force and power, and is animated by the genius of the hero. It is an interesting sculpture both because it may perhaps be a copy of Alexander with the lance by the sculptor Lysippus, and also because the face shows us the portrait, not of the idealized Alexander, but of the great leader, thoughtful, yet daring in action, who meditates his great undertakings, his battles and conquests.

All these sculptures were overthrown by one of those earthquakes that were among the causes of the decadence of Cyrenaica toward the close of the IV century B. C. The splendid Hall of the *Thermae*, which was divided in three parts by beautiful Corinthian columns with *transenne* formed by the two groups of the *Graces*, must have been like a museum; and it was here that the people loitered while waiting for their baths.

These excavations and discoveries have thrown light upon every aspect of history and life in ancient times, as well as upon art. An inscription tells of a road from Cyrene to Apollonia that was re-built by the Emperor Hadrian in 118, because it had been *tumulto iudaico eversa et corrupta*; that is: broken up and destroyed by the Jews from Egypt and Cyrenaica during an insurrection when 220,000 Greeks and Romans were massacred.

These excavations—among them that of a Temple of Jove with a beautiful statue of the god—have been sup-



AGHERMES (Cyrenaica): Roman Tombs.

plemented by scientific studies in the City of Benghazi, the antique Berenice. The vast necropolis, rich in tombs and funeral ornaments, has been explored with the result that the history of this city, which existed for ten centuries, may now be seen in the light of the various civilizations under which she developed—the indigenous, Hellenic and Roman. Teuchira, the city on which Anthony tried in vain to impose the name Cleopatris, after the Queen of Egypt whom he madly loved, and which still displays her solid walls even to-day; Barce with her magnificent tombs; Ptolemais with the imposing ruins of walls, gates and cisterns and the beautiful arcades of the *Agora* and harbor; Apollonia, which was also destroyed by an earthquake, yet, like the others, displays the ruins of an aqueduct, a theatre and a mole; and, last of all, Cyrene, with rich tombs cut in the rock and immense cisterns, have been systematically investigated. Each and all illustrate for us the political history and the life of the people of these countries.

The archaeological offices at Tripoli and in Tripolitania have not only executed the more pleasing part of their task—that of searching out and excavating monuments—but they have also been active in restoring and preserving those already existing. Thus, the *Arch of Marcus Aurelius* at Tripoli has been restored; considered as a whole with its sculptures and its daring architectural form, it is the most beautiful and important monument in the colonies. It was built by the municipal magistrates to celebrate the glory won by Marcus Aurelius and Lucius Verus in their recent victories over the Parthians. This arch was earthed up to the height of three meters; the interior transformed into a cinematograph, and, to further dishonor it, the niches used as vegetable stalls. However, it has now been freed from all these barbarous disfigurements; and Apollo in his chariot drawn by griffins, and *Athena* in her car with the winged sphinx surrounded by trophies and arms, again tell the glory of the Antonines. And the excavations in the



RHODES: The Cavalieri's Hospital, after the Italian restorations.

Christian cemetery of Ain Zara serve to illustrate a whole period of religious history, limited until now to a simple list of bishops.

But still more marvelous is the birth-place of the Emperor Septimius Severus, Septis Magna, which, sepulchered in sand, has reserved for us the surprise of discovering a city all of marble, with temples, a forum, a theatre, public baths and magnificent palaces, and among them that of Septimius Severus himself, built by him to commemorate his good fortune. There are testimonials of ancient prosperity everywhere: Sabratha, the last of the three cities of Tripolis, was the grain market of the coast of Sirtica, and presents an

imposing group of ruins. The mosaics found near Zliten are the most beautiful yet discovered on the African coast. Their variety of design and vivacious coloring make the small squares with fishes and scenes of animal life, the battles of dwarfs, and the larger compositions showing *ludi gladiatorii* and *venationes* worthy of having figured in the most splendid house of Imperial Rome.

The dominion of the Arabs over these countries has led to no artistic development, and has dimmed all this splendor of life and art; but Latin civilization has returned, throwing light upon the past and continuing the glorious traditions of Rome.



RHODES: The Castellania.

RHODES.

A new history has also begun for the group of charming islands in the Ægean, known as the Sporades, of which the largest and most lovely is Rhodes. These islands were occupied by Italy in May 1917, and we at once began to restore that artistic beauty which is their greatest fascination. The energy of a vital civilization has accomplished marvels in spite of the traditional sluggishness of the Turkish Government. The most beautiful and interesting street of Rhodes, the *via dei Cavalieri*, commemorates in its name, which has always been Italian, the dominion of the Order of Knights of the principal Catholic States of Europe (1308-1522), the object of which was to keep the civilization of the Occident

alive in the Orient. The old hospices of the various nations, which are in this street, have recovered the lines of their original architectural style, an architecture that has, here at Rhodes, a typical local physiognomy, and individual characteristics which distinguish it from its parent-style, the French-Gothic. It was chiefly the French, Spanish, and Italians who influenced the special character of the public buildings of the city; but the military architecture of Rhodes is Italian, because it was directed and inspired by Italian military architects and based on Italian models. The hospital which the Knights erected as worthy to shelter their pious mission, undertaken for the entire Christian world, is, with its grandiose proportions and indi-

ART AND ARCHAEOLOGY

vidual architectural style, the most conspicuous public building in Rhodes; and is also one of the most notable examples of that hospice-architecture which was transplanted into the Orient by the Latins. It was used as a military garrison by the Turks; but extensive and accurate restorations have now been completed, giving it once more the architectural lines of the XVI century. And our learned Prof. Maiuri has transformed it into a historical and archaeological museum, in which all the material illustrating the most antique civilizations of the Sporades is being collected. This museum is divided into three sections: the Classic for Greek and Roman prehistoric, artistic, numismatic, and epigraphic material; the Mediaeval for the material belonging to the period of the Knights; and the Ethnographical for the study of customs, art, and literature, and the conditions of life down to the present time. So, this splendid and characteristic edifice has not only been saved as an artistic whole, but a new element of beauty has been lent to it. This museum, which is being continually enriched by the explorations and excavations at Rhodes and on the islands, is one of the most characteristic and interesting museums in the Levant; it is, moreover a new beacon of Latin civilization, signaling the marvelous energy of our race.

Pindar's song may, indeed, be sung again to-day: for Rhodes (the rose) blooms once more in all her matchless beauty, that daughter of the Sea and the Sun, whom the Sun begged and obtained from Jove, and who expanded from the waters like a flower.

ANATOLIA.

Before the War absorbed all the energy of the nations, we began to

open up another fruitful field of archaeological exploration—Asia Minor, or, more precisely, Anatolia. An Italian commission had initiated active researches on this wide peninsula that juts out from the center of the Asiatic continent like a bridge between the Occident and the Orient, under the direction of a scholar of high standing, Prof. Roberto Paribeni, to whom I owe these interesting, unpublished details. Not only were there memorials of Rome to trace in this region, but all the long history of the peoples and kingdoms that succeeded each other in the possession of this marvelously beautiful and fertile land, from the almost fabulous Empire of the Etheii to the kingdoms of Lydia and Phrygia and Persia, and, last of all, the Greek and Roman colonies. This country, which saw the bloom of the first fruits of Hellenic genius, represented to the Ancient World of the Mediterranean what America is for Modern Europe. But it is after its conquest by Alexander the Great, that, open at last to Hellenic civilization and culture, it enters the sphere of the Western World, and until the end of the Roman domination continues to be the land of wealth and happiness, the land of pomp and splendor, that neither knows nor measures nor spares her inexhaustible gold-mines, the goal dreamed of by the Roman governors who seek here the reward of the labors and fatigues of office. Very beautiful cities flourish on every hand, springing up, innumerable and immense either from the growth of the capitals of the small native states, or from the new metropolis founded by new sovereigns. It is quite natural that such a rich country should attract the dominating power of Rome. The most valorous generals try their arms against it, Sulla and Marius, Lucullus



ADALIA: The monumental gate, built and decorated in honor of the Emperor Hadrian.



ADALIA: The walls and the towers.



ADALIA: The Roman Mausoleum.

ART AND ARCHAEOLOGY

and Pompey, Caesar and Crassus; and a horde of Roman merchants and traders invade it. But one must trace all these glorious memorials of the Past through the misery and desolation of the Present; for the end of the Roman domination signalized, for these countries, also ruin and desolation which the Turkish government has always more and more accentuated. Though one sees at every kilometer the richest ruins of cities, and of castles and fortresses, of churches and monasteries, it takes a whole day's hard walking to find the few houses of a wretched village, or a loathsome camp of *jurukla* with only a café under a shelter built of branches.

ADALIA.

The researches of the Italian Archaeological Mission were made in the antique provinces of Pamphylia, Pisidia, Caria, Lycia, and Cilicia, that is: in the present *vilayet* of Konia and Adana. A fertile field of work and study has been found in these provinces, although they were not the richest and most populous of Asia Minor. A base of operations was established in the most important center of this zone at Adalia, the antique Attalea, which looks out to sea from the summit of a rock, like a charming *Hanum* on the mysterious balcony of her house. The beautiful walls, which were originally Roman, have been partly demolished, in spite of protests from the Italian mission. There still remains, however, a monumental gate, which the city built and decorated in honor of the Emperor Hadrian, with the towers that stand beside it. Since the wall that hid it has been demolished, this monumental record of Rome triumphs over the little Turkish city with the splendor of its architecture and ornamentation; only

the gilded letters of the inscription are lacking, having emigrated to Constantinople some few years since. But the very first greeting one receives on landing at the little port of Adalia comes from another splendid memorial of Rome: the mausoleum of a Roman governor of the province, built on the line of the walls, so that other explorers have thought it a fortress. It has, instead, a well-known form and in many respects, recalls the tomb of Cecilia Metella on the Via Appia. A relief on the sides of this monument shows the *fascies* of the lictors, symbols of the empire attributed to Roman magistrates. He was then a child of Rome, this unknown magistrate, who, buried far from his country, wished that the very architecture of his tomb should at once awaken the memory of the fatherland in those who disembarked on this distant shore. Many interesting Greek and Latin inscriptions have also been found at Adalia; and our mission is now studying the mosque at Giumzin, an excellent example of Byzantine art, also a minaret covered with azure-colored majolica which records the dominion of the sultans of Iconium. There are also beautiful ruins in the four other great antique cities of Pamphylia, which is now a desolate, uncultivated plain, although it has a wealth of water. At Perga, celebrated for a sanctuary of Artemis, there are the ruins of the walls and a theatre, and of a stadium that still has its tiers of seats in position, and of the vast necropolis with large carved sarcophagi. Prof. Paribeni has found an interesting inscription here dedicated to a physician on whom Perga, his native city, and Seleucia conferred high honors, either for his unusual bravery or for the lectures on health and public hygiene that this follower of Æscul-



ADALIA: Door of a Madrasa, or Moslem Seminary.

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apius gave in the gymnasium. In this way, Sillyum, now at last identified beyond a doubt by numerous inscriptions, has been brought back to life, and Aspendus with her splendid, well-preserved theatre, carefully built after the Greek model. The floods of the Cydnus, the impetuous river that put Alexander the Great in peril of his life, have destroyed much in Cilicia, which was the active center of study during the Roman period. But mountainous Cilicia is beautiful and interesting beyond all others—*aspera*, as it was for the Greeks, and as Cicero found it, for he was its governor in his old age. High up in these mountains, whence, across low hills covered with flowering broom, the Island of Cyprus is seen smiling on the horizon, an antique city has been discovered near the modern village of Adana. This city, unknown until to-day, is completely hidden in a thick wood, but numerous inscriptions have been found in the vast necropolis, in which are many small mortuary temples and colossal sarcophagi with inscriptions and carvings. This is Soli, afterwards called Pompeiopolis for Pompey, who repopulated it with the pirates infesting the coast. Similar to Cilicia in nature and appearance is Lycia, characterized by tombs cut in walls of rock like the cells in a bee-hive, and by tall sarcophagi of several stories in imitation of the wooden houses of the first inhabitants of this region.

PISIDIA.

The most important discovery has, however, taken place in Pisidia; *Pednelissos*, quite a large and wealthy city, sought for in vain by former explorers, has been found and identified by the Italian mission.

The site of these ruins is on the top of a mountainous group in the high valley

of the Cestrus about ten hours northeast of Adalia in the center of a zone that has been left desolate until now in the maps of ancient Asia Minor. The city was divided into two parts: the lower city, the only accessible portion in the whole area of the antique city; and the upper city with imposing ruins hidden by thick, impenetrable undergrowth. The city, which was fortified within a polygon of walls, built on the irregularities of the soil, still preserves the double circle of walls surrounding the *acropolis*; the towers and gates, the principal one of which is buried in sand, show us the defensive system of a Greek, not a Roman, city. The most important of the existing edifices, and also the best preserved, is the *Agora*, which occupies a plateau in the highest part. It was converted into a church during the Byzantine period; and there are still a few columns dividing it into three naves. Adjoining it was an arcade, and a temple of which there remain beautiful architectural fragments. Further on is a *Sacellum Larum*, a shrine cut in the rock, and the ruins of a temple built of stone blocks. Outside the city is what still exists of the Greek necropolis: two *Heroa*, like little quadrangular temples in an elegant style of architecture, and a few sarcophagi. Without the walls are a few cisterns and the ruins of two Byzantine churches. Though no great work of art has yet made the discovery of these ruins even more gratifying, a beautiful *stela* in the Attic style of the IV century has, however, been found, with a figure of *Helios Apollo*, and a large sarcophagus with six columns, separating three niches, each of which contains a statue. The city, which must have sprung into existence after the time of Alexander, that is, during the period of the greatest prosperity of this country, is built on a

ART AND ARCHAEOLOGY

plan corresponding exactly to that of the Hellenic fortified cities. After more than ten centuries of death, she has come back to life offering hospitality to the representatives of the Latin race.

Our mission has, then, in the briefest space of time, opened quite a new horizon for history and for archaeology. But it is not the Roman world alone that re-awakens and reveals itself to him who peruses these pages of a remote and glorious past; the period of the Crusades also returns to us—that admirable expression of Latin energy and of Christian faith. Here, also, are found the maritime records of the

great republics of Venice, Genoa and Amalfi stamped on the walls and castles, and also on the maritime dialects, which, even among the Greeks and Turks, have always been Italian.

It is, then, beautiful and holy that Italians should return to these lands, armed only with science and learning, to protect the monuments and search out and revivify the memorials of past civilizations. And it should be permissible even to preserve this, which is, perhaps, the most beautiful form of civilization, and to assure its triumph.

Rome, Italy.

AVE ROMA IMMORTALIS.

(On seeing two butterflies in the Forum).

*Around old Rome's most hallowed things,
Vestalian court, Juturna's springs,
Eager to spread their yellow wings
Roam two small butterflies.
O'er Caesar's pyre they are at play,
Much as they were in Trajan's day,
All ignorant that their life so gay
Is gone with summer skies.
Musing within the historic place,
Methinks a symbol one can trace
Of what befell that lordly race
Rome nurtured in her youth.
Though people die the race persists,
And Romans, winning well the lists,
Let the world know Rome still exists
In deeds of valor that, forsooth,
Seem those of Rome in Rome's proud youth.*

HENRY S. WASHINGTON.

Rome, April, 1919.

SMYRNA: "THE INFIDEL CITY"

By GEORGE HORTON,
American Consul General in Smyrna.

SMYRNA has been called "Ghiaur," or "Infidel" by the Turks ever since it came into their possession, to denote its non-mussulman character. The fact is that this ancient city is, and always has been, essentially Greek.

I was somewhat surprised to learn, on a recent visit to the United States, that many intelligent Americans do not know where Smyrna is. I was asked the most extraordinary questions as to the route by which I expected to return there, and one charming lady who was well posted on most questions, accidentally disclosed to me that she was laboring under the illusion that Smyrna was the capital of Siam. Fortunately I discovered her error, as my wife is looking forward to the pleasure of corresponding with her.

Professional archaeologists have long ago discovered that the laity of the Archaeological Institute are most familiar with places that are mentioned in Holy Writ. I shall begin then, by remarking that Smyrna was one of the seven cities of the Apocalypse. Ephesus, where St. Paul fought with beasts, is but a short journey from there by rail, and is a favorite excursion for Smyrniotes.

I am writing this on board the *Megali Hellas*, a Greek steamer that makes the journey from Brooklyn to Piraeus, the harbor of Athens, in 14 days. Incidentally, the *Megali Hellas* is rolling so that I am holding my Corona with my left hand to keep it from sliding off the table while I pound it with my right. From Piraeus to Smyrna is over night

on the Ægean Sea, zigzagging through the Cyclades islands, sprinkled like stars in the sky. North of Smyrna, in the same sea lies Lesbos, (now Mitylene) where Sappho loved and sung, and to the south is Samos, whose wine Byron counsels us to dash down.

A learned treatise on Smyrna would bristle with references to the classic poets and other writers. I believe that I can safely say, writing here from memory and without a library handy, that Smyrna is one of the oldest cities in existence, in the sense that organized communities have inhabited the present site, or sites in the immediate neighborhood, since the dawn of history and before.

The antiquity of Smyrna is attested by the fact that ancient legend gave as its founder the mythical hero Tantalus, whose memory is perpetuated by the word "tantalize," recalling the punishment to which he was condemned in the lower regions. It is said that the first name of the city was Navlochon, or harbor for ships, and the same name would apply equally well to the magnificent, land-locked harbor of the modern city, in which the biggest merchant craft and giant battleships find safe anchorage. Recently many American merchant ships, as well as battle fleets of the Entente, have been coming into this harbor. The American *Arizona*, one of the largest warships in the world, sailed into Smyrna harbor not long ago, and made an extended visit.

The name of the mythical founder of the city is still preserved at Smyrna. An ancient construction, not far from



SMYRNA: Photograph by Edmund Boissonnas from the collection exhibited by the Greek Government in New York, 1920.



SMYRNA: The Grand Aqueduct. Photograph by Edmund Boissonnas, from the collection exhibited by the Greek Government in New York.



SMYRNA: Entrance to the harbor.

the town, is familiarly known as *The Tomb of Tantalus*.

The origin of the name "Smyrna" is a subject which might well give rise to much interesting discussion. Tacitus mentions Theseus or one of the Amazons as the founder of Smyrna. The "Life of Homer" affirms that Theseus gave the name of Smyrna to the city which he founded, in honor of an Amazon who conquered him by her attractions. Those wishing to harmonize these two legends can consider the city as having been rebuilt and rechristened by the Attic hero.

It is interesting to note that the word "Smyrna" is closely allied to "myrrhe," or perfume, and that the wise men offered to the infant Jesus "gifts, gold, frankincense and myrrh;" (*Smyrnan*, in Greek).

It would be difficult to convince a visitor to the modern city that this latter is the correct derivation of the name, unless ideas about perfumes

have greatly changed since the days of Tantalus and Theseus.

During its long history Smyrna passed through several periods of splendor and influence and decline, had its sieges, its changes of sovereignty, its massacres. For a long time the second city of the Byzantine Empire, it was besieged by Tamerlane in 1402, who is said to have built a sort of tower of the skulls of the murdered inhabitants. Later it passed definitely into the hands of the Turks, who have held it for nearly 500 years.

It is the boast of the inhabitants of Smyrna that the actual city of today, situated on the slopes of Mount Pagos, was founded by Alexander the Great, who found in the vicinity various settlements, remnants of the ancient town, and collected them on the present site. This contention is based on statements of Pliny and Pausanias.

A burning question in the Near East, a really vital one, is that of the place



SMYRNA: Old Roman Aqueduct.

of the nativity of Homer. It will not be difficult for our city rooters and boosters in America to understand how live a question this is to the Greeks. What better advertisement for a town than the claim, once established, that the immortal bard was born there? After the great name of Christ, there is none other better or more generally known than that of Homer.

We are told that in antiquity seven cities disputed this honor, but more recently the contention seems to have narrowed down as between Chios and Smyrna. In support of their case, the partisans of Smyrna cite: a so-called "Epigram of Homer;" the "Life of Homer," attributed by some to Herodotus; the Third Idyll of the poet Moschos on the death of Bion, in which appears the line, "This is a second grief for you, O River Meles, who formerly lost Homer;" Plutarch; various inscriptions and medals for which there is not space in an article of this kind; Pausanias, who mentions a grotto

at Smyrna in which Homer wrote his poems; and various Latin authors, among them Cicero, who refer to the author of the Iliad as a Smyrniote.

On the whole, Smyrna seems to have the weight of the argument, and as I remember having once heard the late Herbert DeCou, one of the soundest archaeologists that America has produced, say that the man who collected the ancient legends growing out of the Trojan war into the so-called "Poems of Homer," probably lived in Asia Minor, I am inclined to accept the statement that he was born in Smyrna, and be done with the matter. It now rests with our friends the Greeks to resurrect the grotto where he wrote his poems and show it to wondering tourists. It should be an even greater attraction than the "Prison of Socrates," at Athens.

Another burning question at Smyrna is: which one of two streams is the rightful River Meles, sacred to the great bard?



SMYRNA: Amphitheatre where St. Polycarp was burned.

One of these streams, about 9 miles long, takes its source near the village of Sevdikeui, flows the length of the beautiful Valley of Saint Anne, where it serves to irrigate numerous gardens, and empties into the sea, after having passed through one of the humbler quarters of Smyrna. In summer its pools are much frequented by naked urchins, and its waters turn a picturesque mill or two. Unfortunately, a tannery has recently been erected on its banks. It should be mentioned in this connection that legend locates the last resting place of St. Anne in this valley, on what authority I know not. Commuters from Smyrna to Paradise, the village where the International College, an important American institution, with imposing buildings erected by money raised in the United States, is situated, skirt this delightful valley all the way. The ancient "Bridge of Caravans" over which countless strings of camels, plodding patiently to and fro between the great mart of Smyrna and

the heart of the East, laden with figs, tobacco, raisins and oriental carpets, have been passing for no one knows how long, spans this river at its lower end.

I can easily imagine a poet writing in one of the gardens or in a grotto on the banks of this stream, but it is suggestive rather of the peaceful reveries of a Theocritus than the martial inspiration of the author of the Iliad.

The other stream issues from a powerful spring whose pure waters form the principal supply for Smyrna. Issuing first in a large lake or basin, they flow away into the sea in a clear river about a mile in length. This spring and its lake are the so-called "Baths of Diana" and there is much to be said in favor of this little river as the veritable Meles of Homer. The ancient aqueducts shown in the illustrations span the longer stream which flows through the valley of St. Anne. The illustration with the leafless trees on its bank, is from a photograph of the



SMYRNA: Meles River.

stream which issues from the "Baths of Diana."

I leave to the reader to pursue the investigation and decide for himself.

The patron saint of Smyrna is Polycarp, who was burned alive in the old stadium back of the town on the slopes of Mount Pagos. His tomb, in a corner of a Turkish cemetery not far from the place of his martyrdom, is held in much veneration by Orthodox and other Christians. The situation, and the stone wall enclosing it, are shown in the photograph. Unfortunately, there has been a steadily growing doubt of late years as to the authenticity of this tomb, and even as to whether St. Polycarp was buried at all at Smyrna.

The martyrdom of St. Polycarp is said by Rohrbacher, in his *Histoire Universelle de l'Eglise Catholique* to have taken place February 26, in the year 156 A. D. Various authorities give the hour as half past two in the afternoon and the age of the Saint at

the time of his death as 86 years. The fact of his martyrdom at Smyrna and the place appear to be matters of authentic history. In the picture given with the accompanying text, the author of this article is shown sitting on the green slopes of the ancient stadium gazing at the spot where the agents of an organized and highly civilized government burned alive a venerable, learned and holy man because he would not deny his Christ. To the mind of one sitting in such a place, the centuries roll up like a parchment, and Polycarp stands there again among his tormenting flames that robe him in immortal glory.

Mount Pagos was the acropolis of ancient and mediaeval Smyrna, and a considerable portion of the old walls still exist, in a fairly good state of preservation. By a study of these walls and foundations I am convinced that one could trace the existence of the town from prehistoric times down to the days of the Turk.

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SMYRNA: Portion of Ancient Wall.

Reliable statistics as to the population of Smyrna in recent times are difficult to obtain. The latest figures given by the American Consulate General, which are doubtless near the truth, are as follows:

Greeks.....	155,000
Turks.....	165,000
Jews.....	35,000
Armenians.....	25,000
Italians.....	10,000
French.....	3,000
British.....	2,000
Americans.....	150
Total.....	395,150

Since the Greek occupation there has been a large influx of that element,

which is now greatly in the ascendancy, and the population of the town has increased by at least 100,000. The city is now so congested that it is practically impossible for a newcomer to find a house, or even a room, and rents have reached a New York scale.

To understand the Greek character of Smyrna and indeed of the whole Asia Minor coast and of many towns in the interior, one should not consider the population solely from a numerical point of view. The Turks are mostly government officials, day laborers, porters and small retail dealers in the Turkish quarters. They have little touch with the outside world and have made no progress mentally or in their style of living for 500 years. The Greeks are bankers, exporters and importers, architects, electricians, doctors, cooks, domestic servants, employees in business houses, ship builders, school teachers. They travel continually and bring home new ideas especially from America. In the few months since the Greeks occupied Smyrna, American automobiles have appeared in large numbers in its streets—a thing hitherto unknown since the time of Tantalus. Many thousands of chilled steel plows have been ordered in America to replace the wooden plows of the days of Homer, and American tractor plows are already humming in the Plain of the Hermus. Up till the time of the Greek occupation only one tractor plow had been brought to Smyrna since the epoch of the Amazons, and that by a Greek naturalized American from Washington, D. C. It was destroyed by the Turks on the road to the farm, and its ruins still lie by the side of the highway a little distance out of Smyrna.

Whenever Greeks have been collected in communities throughout the

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Turkish Empire during the long years of that subjection, they have formed oases of European civilization of remarkable excellence, when one takes into consideration the difficulties under which they have labored. These oases have been characterized by houses of better construction, hospitals, churches, charitable organizations, and above all schools, in which the light of that Hellenic culture, to which the Western world owes, in large measure, its own civilization, was kept burning. In this respect Smyrna has always been well in the front rank.

The Hospital of Saint Charalambos, supported by the Greek community, would do credit to any town. It has wards for surgery, pathology, gynecology, ophthalmology, mental diseases, besides an old peoples' asylum and a maternity department. In the year 1916-1917 it had 2500 patients treated within the hospital, and about 16,000 outside patients.

Among these were many Mussulmans and Jews, as well as Greeks.

The most important schools of Smyrna are those of the Evangel, for boys; and St. Photeine and the Homerion, for girls.

The Evangelical school has a remarkable library of over 30,000 volumes, which has fortunately come through the war intact.

To keep up the Greek schools of Smyrna costs about 150,000 dollars annually, no small tax on a community of that size, but there is never any difficulty in finding the money.

The hinterland of Smyrna, the territory naturally tributary to it, is one of the richest regions in the world, and it has lain practically fallow since the fall of Constantinople. Miserable Turkish villages now occupy the sites



SMYRNA: Tomb of St. Polycarp.

of once populous and splendid Greek cities. History, that has a habit of repeating itself, has shown that Asia Minor is the natural soil of the Greek.

During the last quarter of a century the Greeks had, up till the outbreak of the European war, made great progress along the entire coast of Asia Minor, and their civilization was gradually penetrating into the interior, building schools, churches and hospitals, and respectable and cleanly quarters in the towns. They were dotting the whole country with pretty farm houses, and were introducing European—and more especially, American—up-to-date methods of farming. The broad state-

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ment that the Greek is a trader, and the Turk is a farmer, is an erroneous one. The Greek is omnipresent throughout the Near East as a trader, it is true. The Turk has no ability to speak of for commerce. He is a hard worker in the country districts and it is hoped that he will not emigrate in large numbers from the Greek occupied area. The Greek peasant, however, is just as hard a worker as the Turk, and he differs from the latter in that he is enterprising and progressive. He goes to America, gets new ideas about phylloxera, grafting, agricultural implements and comes home and applies them.

In 1914 practically all the Greek farmers were driven out of the Smyrna district, and Turkish refugees, to the number of 25,000 put in their place. The amount of damage done by those 25,000 Turks in so short a space of time is incredible to any one who has not seen it. An extensive region that resembled, in its intensive cultivation reaching even to the tops of the mountains, the best parts of Italy, has been laid in ruins. Villages, towns, farmhouses, for miles, have been so thoroughly destroyed that they look like

the walls of Pompeii. Vineyards have been uprooted for the wood of the roots, or are overgrown with grass. But the Greek farmers are coming back. They are living in the cellars of their destroyed houses, or in rooms covered with boards or canvas, or in tents furnished by the Greek government, and they are working like bees at the task of restoration.

What they have done in the fields in a few months, is almost a miracle, but it will take them a long time to rebuild their farmhouses and villages torn down for the sake of the firewood they contained—for the Mussulman refugees were few and the houses many.

What the return of the Greek to Smyrna means is that the vast and immensely rich region tributary to it has been again thrown open to that civilization which the Greek gave to the Western world. Thus, the proud province of the Roman and Byzantine empires, where flourished the cities of Sardis, Phocis, Colophon, Ephesus, Pergamum, Thyatira, Laodacea, Philadelphia, and others, will again teem with industrious millions.

Smyrna, Asia Minor

THE DIGGERS

TROY—MYCENAE—KNOSSOS

They seek the broken fragments of the past,
The wreck of palace and the loot of kings,
The jumbled heap of long forgotten things,
Aeon-encrusted, till the diggers cast
From layered pit, after a lapse so vast
That memory halts, as spade thrust loudly rings,
The golden spoil of which blind Homer sings;
Tombs of the great, heroic to the last!
And lo, before the thrilled, astounded, gaze
Of those who delve beneath these massy quoins,
Atreus and Priam and their splendid line
Live once again! Famed Minos and his maze!
Yea from these sherds we may their ways divine
Proud of our rise from out these mighty loins!

HARVEY M. WATTS.

THE ANGEL IN AMERICAN SCULPTURE

By FRANK OWEN PAYNE

PROBABLY there is no one theme in all the realm of art which has figured more conspicuously than the angel. Miracles of mediaeval stained glass in Gothic churches, mosaics that glow in Italian basilicas, paintings of all the great masters of the brush, triumphs of the chisel in niche and sanctuary, and sombre memorials on tombs and sarcophagi—all these have contributed to the prominence of angelic forms in art. That the angel is among the most ancient conceptions is evidenced by the golden cherubim wrought by the inspired Bezaleel, which bent their wings above the mystic mercy seat on the Ark of the Covenant. Indeed, from that remote day until the present, to every age and to every phase of human life has been granted its angelic representatives. Angels of birth and of death, guardian angels and ministering angels, bearers of comfort and messengers of love, rejoicing angels and mourning angels, angels of peace and of war, angels of darkness borne on batty wings from the gloom of the pit, and angels of light that bask with seraphim about the Throne Eternal—all these have been depicted by the audacious pencil of sublime art.

And yet, beautiful as is the idea of the angel so far as its spiritual significance is concerned, and exquisitely as it has been delineated by all the implements of art, there is an incongruity about it which does not make it articulate in the groove of modern thought. The angel is the last of that race of hybrid monstrosities to survive the centuries and milleniums. It belongs to the brood of monsters which adorned

the temples and royal palaces of Ninevah and Memphis—the sphinxes, griffins, winged bulls and lions, and various hybrid combinations of eagles, lions and bulls with men. It is the last survivor of a race of monsters.

To the Arab, an angel is a dove; the Babylonian conceived it as a winged bull. Christianity with characteristic elevation of thought, has forsaken the groveling traditions inherited from a remote heathen ancestry and has given to the angel the human form and superhuman intelligence. Thus, beautiful though it be in form and feature, and hallowed as it is by the fervor of religious belief, the angel is none the less an absurdity. It is about the most incongruous creation of art. It defies the laws of biology and contemns the most obvious principles of physics. To manage a pair of wings demands a definite anatomical structure, namely a breast bone and a wishbone like a bird. It also demands a muscular development quite out of all proportion with that of human beings. Thus, no matter how beautiful the idea of the swiftness of angel ministrations, there is nevertheless an incongruity which naturalists and modern realists must deplore. We have yet to see an angel anywhere in art where the wings seem to belong to the body. They invariably appear to be fastened on, and never to be the property of the wearer, becoming, as Ruskin suggests, "A species of decorative appendage," the mere sign of an angel as the halo is symbolic of a saint.

Not all angels, however, need to be represented with wings, although artists have usually seemed to think that they

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Angel with scroll, by Herbert Adams, on the Pratt Memorial in Emanuel Baptist Church, Brooklyn, New York

must be thus represented. Had the three angels, who visited the tent of the Hebrew patriarch, been equipped with such accessories, their angelic nature would have been promptly recognized by Abraham and his good wife Sarah during that momentous visitation.

Again, the human body is not well adapted for representation as if in flight. When thus depicted, it is apt to present either a sprawling attitude or else it appears to be merely suspended without visible support. When shown in relief, it seems to be pressed flat to the background like a specimen in an herbarium. The flight of angels

can not be described either as soaring, or hovering, or flitting. Their so-called flight is in open defiance of the laws of aerial navigation. Thus, contemplated from any and every point of view, whether it be the anatomical structure, or the principles involved in aviation, or from the yet more difficult problem of picturing to mortal eyes the immortal conception of a celestial being—the angel in sculpture is manifestly absurd. In short, the utter impossibility of giving to the world a convincing picture of an angel, is evidenced in holy writ where we read that “Eye hath not seen” these things. Thus, it will appear that there are at least three insuperable difficulties in the way of convincing representations of the angel in sculpture. These are its anatomical incongruity, the absurdity of depicting a terrestrial creature in flight, and the futility of trying to portray to mortal eye what eye hath not seen.

Yet, in spite of these incongruities and these other difficulties, the angel stands among the most popular subjects of artistic delineation. What more stimulating or fascinating theme could be found for the artist than this most ethereal subject? What else could be more appealing to the imagination or more remote from the exhausting cares and tensions of our nerve-racking generation? It is doubtless for some such reason as this, together with the ever upward look of the human race, that the angel has always been a popular theme for artistic representation.

Popular as it is, there are but few who have been able to give any thing more or less than conventional forms. Tradition has also hampered the artist more probably, in this theme, than in any other for the belief in the nature

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and offices of angels has descended to us from the most remote antiquity and it has moulded human thought and hampered it. No one, not even Fra Angelico was able to escape the earthly and present anything remotely suggesting the unearthly—the celestial being. That is why most angels in art are merely beautiful ladies or effeminate gentlemen like the models who posed for them, to whom the ubiquitous symbol of flight has been attached. Even the cherubs which accompany the Sistine Madonna and those that fill the background of Murillo's Immaculate Conception are children well fed, human children quite earthly in face and feature, and not more spiritual than choir boys! In spite of all such facts as these, the angel has commanded the supreme genius of the world's greatest artists. That justifies its consideration here.

A theme which makes such appeal to the heart of the ages and which has been essayed by the foremost artists of every age, can scarcely present anything new or original in our day. American sculptors have in the main followed tradition in their portrayal of angels. That they should do so is obvious. The demand for traditional angels for churches, and the almost universal popularity of the angel as an ornament for tombstones will explain the creation of about all the angels in the plastic art of America. The adaptability of the conventional angel form to fit into such spaces as spandrels over arches, and lunettes and tympani over doors, have doubtless added greatly to the popularity of angels as a purely decorative feature on secular buildings. MacMonnies' angel figures over the Washington Arch and the Brooklyn Arch are purely decorative



Angel of the Resurrection, by Couper, in Chicago. Note the beautifully modeled hands and graceful draperies.

without one whit of spiritual significance. Apart from the sacred character of the angel, the idea of victory is probably the most significant example of the winged figure in art. The prevalence of the angel upon tombstones, the laborious efforts of stone cutters, has cheapened such works to the extent of making them ridiculous, if studied apart from the solemn surroundings where they are found.

Let us consider a few of the works by American sculptors on the angel theme. These examples are representative of the best that has been done on this most venerable of all subjects of art.

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Guardian Angel, by William Couper, on a clock tower in Methuen, Mass.

Although for the most part these works have been conceived and executed in strict accord with artistic conventions, it is pleasing to note that our artists here as elsewhere have not been hampered as regards many details which might otherwise make their works stiff and unpleasing to the beholder. We believe that our artists have given rather more attention to the human

aspects of angels and less to the archaic and strictly conventional treatment of the theme. There are certain symbols such as the pen, the scroll, the trumpet, and the sword which have been found necessary for the proper interpretation of certain angel forms in sculptural art. Without such symbols there would be nothing to signify the special function of an angel in a work of art.

The angel with a scroll which Herbert Adams placed on the Pratt memorial in Emanuel Baptist Church in Brooklyn, has been much admired. It probably portrays the function of an accusing angel or a herald who reads from a scroll the deeds of some saintly life. The expression on that sweet uplifted face, the direct look in the eyes, and the ineffable smile on the lips, make this one of the most satisfactory angels in American sculpture. It presents as near an approach to the spiritual as we have yet seen in marble.

Many angelic forms have been depicted by the facile chisel of Daniel Chester French. For the greater part, all these angels have been modeled with the same care for truth as regards draperies and textures of flesh and feather as that artist gives us in all his works. They are all beautiful figures but they are all with one exception merely beautiful women. In one of his angels, however, French has reached the high-water mark of all his works. This is *Death and the Young Sculptor*, which marks the tomb of Martin Milmore, a young sculptor of great promise who died at the very beginning of his artistic career. In *Death and the Young Sculptor*, French has portrayed a handsome youth in the act of carving a relief of the sphinx. The angel of death heavily hooded, comes to arrest

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the sculptor's hand. In her other hand she holds a spray of poppy flowers, emblematic of sleep. Upon her half-concealed countenance there is an inscrutable expression. In its fine conception, in its execution, and in its forceful handling, this work deserves to take rank as the greatest creation of its versatile author. In its other-worldliness it approaches the Adams Memorial by St. Gaudens, in Rock Creek Cemetery, Washington, D. C.

Adolph A. Weinman has produced a vast number of angels, most of which belong to the purely decorative type. Among these decorative angels are the reliefs in white and blue formerly on the pediment of the Madison Square Presbyterian Church, now on the library of the Metropolitan Museum of Art to which building they were removed when White's masterpiece was razed recently. Weinman's angels are executed with the same masterly technique as characterizes all his sculptural creations.

Reference has been made to the Adams Memorial in Rock Creek Cemetery by St. Gaudens. Although not intended for an angel, it surpasses all other sculptural works in mystery and spiritual feeling. It is the most spiritual work in all the realm of American sculpture. St. Gaudens was the author of the splendid reredos figures in the Church of St. Thomas which represented angels adoring the Cross. That superb work of art was destroyed in the fire which laid waste that imposing Gothic building. No replica of it is known to exist. But the best known of all St. Gauden's angels is *Amor Caritas* which belongs to the Luxemburg, replicas of which are the property of many other art museums.



Amor Caritas, by Augustus St. Gaudens, in the gallery of the Luxemburg in Paris. It is one of the best known renderings of the angel theme by the greatest of American sculptors.

For angels of the strictly conventional type, the works of Lee Laurie are probably most numerous. Laurie has



Death and the Young Sculptor, by D. C. French. This is probably the greatest of all French's works in feeling and imaginative power.

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specialized in ecclesiastic sculpture. His latest, and by far the most pretentious, work of its kind in America, if not in the world, is the new reredos of St. Thomas Church, New York City.

The art of William Couper has displayed itself to a greater degree in angel portrayal than in any other field of sculptural art. We are permitted herewith to present examples of Couper's work on the angel theme. *The Recording Angel* is in Norfolk, Va., of which there is a replica in marble in the Montclair Art Museum. *The Angel of the Resurrection* is in Chicago, and the great relief or rather applique, known as *The Guardian Angel*, is in Methuen, Mass., where it ornaments the entrance of a memorial clock tower. Couper excels in the modeling of draperies and the realistic rendering of hands. His works betray the influence of Italy where Couper spent many long years in study and work.

In portraying the angel there has often been a funny side. Serious as must ever be the theme, and sacred as is its association with the sadder aspects of life, it is amusing to read of the absurd discussions which have from time to time disturbed human thought regarding the nature of these sublime beings and their specific functions in the economy of human existence. Perhaps there is no more amusing discussion than that concerning the sex of angels and the acrimony with which polemical wars have been waged con-

cerning that most absurd of all considerations. Forgetting that there is neither marriage nor giving in marriage in heaven, that angels were just created to fulfill divine commissions, that they never grow old but always remain exactly as they were created—that the question of sex should ever have come up for consideration is preposterous. And yet because of that very discussion, Gutzon Borglum was constrained to demolish the angels which he had been commissioned to carve for the Cathedral of St. John the Divine in New York. We regret that no pictures of those much abused angels are available for presentation here.

Whether around about us all unseen by mortal eye these celestial creatures minister to our needs, or whether on tireless pinions they fathom empyrean abysses or wing their flight to supernal altitudes, we may not know. Indeed, whether they exist at all, or if existent, whether they possess the form which has been attributed to them since the world began—all this is of little moment to us. It is enough that as Clara Erskine Clement has well said: "Angels and archangels, cherubim and seraphim, and all the glorious hosts of heaven, were a fruitful source of inspiration to the oldest painters and sculptors whose works are known to us; while the artists of our own more practical, less dreamful age are from time to time inspired to produce their conceptions of the guardian angels of our race."

Brooklyn, N. Y.





Cicero's Villa, by Richard Wilson.

TUSCULUM, AND THE VILLA OF CICERO

By CLARA S. STREETER

IT IS MORE than a thousand years since the spiked helmets of the conquerors of Rome first glistened in the sunshine on the Campagna wastes, or the tramp of their mailed feet sounded along the old Roman roads. But their pathways are still marked by half-buried ruins that stand like grim-visaged sentinels, keeping guard over a mighty past, where, under the maul of unappreciative power, "Temples and towers went down," never again to rise. Lord Byron and other gifted writers have grown eloquent over that "double night of ages" and Rome "in her voiceless woe," while over the verdure-clothed debris on the Tusculum hills only the nightingale has told, through forgotten centuries, the story of life and of conquest in the lovely villas that once crowned those splendid heights and gave bits of local color to the themes of classic writers who loved to find seclusion there.

After the fall of Rome, six centuries of changing conditions and disintegrating forces made the ancient city of Tusculum an easy prey to the combined forces of the attacking Romans and Germans, and in the year 1191 it was razed to the ground. Then, with a gentle hand, pitying Nature shrouded its desolation with woods and tangled thickets. Situated in a commanding position on one of the eastern ridges of the Alban hills, a mile and a half from modern Frascati, and with Rome lying fifteen miles to the northwest, Tusculum lures the traveler, not so much by its ruins as by its atmosphere, its vistas of memory, and its vivifying impressions of buried greatness.

"Why go there?" asked my Roman friend, when I expressed a desire to see Tusculum and the Villa of Cicero. "There's nothing to see! Are there not ruins enough in Rome?"

"If ruins were all, Rome would suffice," I replied. "But now that we are in Cicero's own land, both my companion and I feel that we must gratify our desire to look over the hills he loved and frequented long ago, and to see the spot where so many of his great works were written."

"My wife and I have called," he returned suavely, smiling at my enthusiasm, but including both my companion and me in his glance, "to invite you to go with us for a drive on the Aventine at four o'clock tomorrow afternoon. Later we will have tea on the balcony of the *Risteronte dell Castello die Cesari*, overlooking the Palatine—a view of enchantment in the light of the setting sun. On this popular balcony you may indulge in a bit of sentiment over our renowned Cicero, if you wish. It will be a more comfortable way than taking a long tiresome ride out to the Tusculum hills and wandering over the supposed remains of his once beautiful villa."

"A ride of fifteen miles will surely not be long and tiresome," my companion laughingly affirmed, "and we will enjoy our drive with you and our tea far better if we have first been to the hills."

It was arranged, therefore, that we should go to Tusculum as we had planned, and at an early hour the next morning we were a-top a double-decked tramcar, passing rapidly



Photograph by Clara S. Streeter

On the Tusculum Hills, not far from the ruins of Tusculum and its famous villas.

through the Principe Umberto. We caught glimpses of the traffic along the way—of workmen hurrying toward the city, of women with prayer books going to early mass, of vehicles rattling over the cobblestones, of newsboys crying their papers—until presently our thoughts were turned from these scenes to the magnificent basilica of San Giovanni in Laterno, founded by Constantine the Great, and around which so much of history and art have centered. Bells from the campanile pealed out, then grew fainter and fainter as our car sped on beyond the old Roman wall into the gardens and villas surrounding it. Here we lost the impressions of urban life with its noise and strife, for olive groves, vineyards and blossoming trees, still wet with morning dew, extended around us in a maze of refreshing beauty.

Following the Via Tusculana, the old road to Tusculum most frequented

by wealthy Romans in going to their country homes on the hill slopes, we passed through an arch of the Aqua Felice, called Porta Furba, thence to the station of Ostia del Curato, six miles out from Rome, where the road forks, and the tramway turns to the right, proceeding the rest of the way along the still more ancient Via Latina. The imposing ruins of the great aqueduct constructed by Claudius stand as silent testimonials of the wealth and mechanical skill needed for such a stupendous work, but our modern tramcar, clanging its right of way over a "no-man's-land" of tombs, crumbling columns, and fragments of ancient walls, seemed in marked contrast to the prevailing desolation; for the Campagna, except for a herdsman's cabin or a slow-moving train, was what Charles Dickens has aptly called it—a graveyard; but a graveyard that showed "the vanishing footprints of a



Photograph from Chicago Art Institute

The remains of the large amphitheatre, showing the wildness of the approach, and the desolation now surrounding the ruins of the Villa of Cicero.

once mighty race that has left our earth forever." Lifting our eyes to the Alban hills, banked snugly against the Sabine mountains, with the azure sky and mellow sunshine over all, we felt the glorious springtime enfolding us, as it had enfolded the great and buried past in its ever-living embrace.

As we ascended, however, the sense of desolation lessened and we found the approach to Frascati very beautiful. There were little fields of grain and fine orchards on the hillsides; hamlets with weather-stained cottages, and villas that nestled in rose gardens under large beech trees. There were men and women in bright-colored dress, toiling in the sunshine or cultivating vineyards where little children ran in and out among the rude trellises. All were

needed for our kaleidoscopic view of fair Italy in May time; and they helped us to appreciate the extensive garden operations of the Frascatense whose very name seems the equivalent of *Garden girl*. The gardens and the town itself we found alluring even at noon-time, when we descended from our high seat and lofty thoughts into a throng of frantic cab drivers, all eager to take us to Tuscum. Eluding these, we went to the Plaza Romana to secure a permit to drive through the private grounds by which the old road to Tuscum now is reached. Afterward we spent a pleasant half-hour noting the interesting features of the place among which are two old churches said to have first been mentioned in the ninth century, and to have been built on the



Photograph from Chicago Art Institute

A partial restoration of the theatre among the ruins of Tusculum.

ruins of a Roman villa, overgrown with underwood (*frasche*), whence the name. The Cathedral of San Pietro, founded about 1700 by Innocent III, is comparatively new. Like Tusculum of old, however, the chief interest of Frascati is due to its palatial villas, each of which has its own historical setting and appeals to the traveler as a unique blending of the antique with modern conveniences of life.

Finding a driver with a bright boyish face, who, also, was possessed of a clean carriage and a decent-looking horse, we bartered with him to take us to Tusculum and back in two or three hours. And such a ride of delight as it was! After leaving the shady highway and passing through the grounds of the Villa Aldobrandini, with its terraced gardens, grottos, and fountains, we

came to the ancient road that led to Tusculum. A grey stone Capuchin church partly covered with vines stood on a green knoll, and a little farther we saw the historic Villa Ruffinella almost hidden in a bit of shady woodland. The air was filled with fragrance as we ascended by this unpaved road through meadows flecked with daisies and red poppies, and dells where ferns and valley lilies seemed hiding in the cool mossy shade. Snowy clumps of bridal wreath grew in the hedgerows and mingled with the pink petals of the wild roses, making a most delightful harmony of color effects, and a charming nesting-place for the little birds that fluttered around us and sang in the joyous morning sunshine. Some shepherds driving their sheep toward rich pastures on the other side of a deep

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ravine, seemed to complete the sweet pastoral beauty of those quiet, verdant hills

After we left our carriage, the road was steep and lonely and a guide with a pretty fox terrier went with us the rest of the way. Following a footpath through woods of elm, ash, ilex, and chestnut trees, and creeping under tangled thickets, we came to the remains of a large amphitheatre, recently excavated, but still partly filled with earth and overgrown by shrubs and grasses. This amphitheatre with its central arena and backward sloping seats, capable of seating three thousand people, we were told, was one of the most remarkable remnants of the once proud city of Tusculum. As we stood by its crumbling walls I remembered that Tusculum was noted for its commanding position; that according to tradition it was founded by Telegonus, the son of Ulysses and Circe; that historically it was a prosperous and powerful city in the days of Imperial Rome and that, during the Republic, wealthy Romans had built their villas there, beautifying the grounds with gardens and fountains, and adorning the walks and loggias with sculpture and art from far-off Greece. I knew, too, that after the Western Empire fell, this city, safe on its height, survived until, at the close of the twelfth century, it, too, fell before its conquerors. I turned suddenly, from the evidences I found of the tragic wreck of war, and tried to picture how the city looked in her first pride and glory and wondered where the famous villas had been built.

Lucullus, we are told, had a large and very magnificent villa, here, with parks and gardens extending northward for miles. Similar country homes were built by Cato, Julius Caesar, Crassus, Brutus and others. Near Tusculum,

on the way to Rome and close to Via Latina, we know that Tiberius erected a palace. But the most interesting associations of this once famous city cluster about the great orator, Cicero, whose favorite residence for study and disputations was at Tusculum. Here many of his philosophical works were written, and the charming dialogues, so universally known and loved.

We knew that the location of his villa is not definitely known, but we readily followed our guide for about three-quarters of a mile to the left of the amphitheatre where some extensive ruins, largely concealed by brushwood, bears the name of *Villa of Cicero*. Our friend was right. There was nothing to see save bracken, turf and wildwood. But if this were the site, the environs as well as the villa must have been an inspiration to the great scholar.

Near the ruins we found the remains of the forum and a large open air theatre, excavated in 1839. Following a narrow footpath to the right and bending under tangled vines for a quarter of a mile, we reached, on higher ground, the site of the castle. It was built on an artificially hewn rock, now surmounted by a rude cross held in place by a pile of stones, half hidden in shrubbery. With difficulty we climbed this pile of rocks, and, startling a thrush from her nest at the foot of the weather-beaten cross, we looked out over an expansive and most magnificent view. In the distance the purple shadows of the Sabine mountains blended with the depths of misty blue above and melted into the fresh green of the woodlands, fields, and vineyards below. Against these Tivoli and Mintecelio seemed like cameos wrought on emerald. Soracte and the Ciminian mountains shimmered in the scintillating rays of the noonday sun; the wide Campagna, with its

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aqueducts, stretched towards the sea; and Rome, with the dome of St. Peter's shining above it, could be seen in the distance. At our left lay Grottaferrata, Marino, Castel Gandolfo, and Monte Cavo with Rocca de Papa below it. Close at hand, fertile valleys and wooded hills shone resplendent in the sunshine.

But the sunshine on the hills is less subject to change than are the works of man. We may trace the scenic beauties of the natural world that must have charmed the eye of Cicero, but only through the writings of himself and his contemporaries may we know the plan of his villa and its comparative value and beauty. Cicero tells us that it was not so large as that of his neighbor, Gabibius, the consul, but it must have been of considerable size for it had two gymnasiums with covered porticoes for exercise and discussion. One of these, on higher ground, was called the *Lyceum* and contained a library; the other, shaded by trees, was called the *Academy*. The main building contained a covered portico or cloister with recesses for seats. It also had bath rooms and contained a number of works of art-pictures—and statues in bronze and marble.

We like to think of Cicero as the foremost voice of the senate; to feel the passionate patriotism with which he frustrates such conspirators as Catiline. But we know, too, that his humane and scholarly life often seem unfitted to the time in which his lot was cast—the wildest century in the grim annals of Rome. Cicero was pre-eminently a pleader, but when his ill-starred political alliances forced him into retirement, other literary activities were his employment and his solace. The Villa and its environs are important because they furnish the background for Ci-

cero's best known works. It was under the porticos of his gymnasium that he discussed with his friends the topics of wisdom, pain, good and evil, virtue, and the meaning of death. These conversations he perpetuated in the charming dialogues known as *Tusculan Disputations*. It was here that most of his philosophical works were written; here he sought retirement when his tempestuous public career drew toward its close; here that he wrote the masterly essays which every student of literature learns to love: the *De Senectute* in which he praises the worth of a wise old age; and *De Amicitia* in which he explains his ideas of friendship. Surely Cicero must have loved this charming spot! Many of his writings reflect the harmony and beauty of nature which he felt, and an atmosphere of retirement that reflection upon the ultimate issues of life requires.

As we took a last lingering look from the heights and turned to retrace our steps, I tried to realize that nearly two thousand years had passed since Cicero had sojourned there. I thought reverently of his life; his fine oratory, his statesmanship; his finished rhetoric; his many and varied works. I remembered, too, that in his career he had known the full gamut of public opinion, having been exalted as a god—a "Savior of Rome" and having met enmity, proscription and death. The villa where he lived is gone. The plaintive dove coos to her mate; the lark soars and sings in the blue above the hills he loved; the city of Tusculum, strong, prosperous and influential for centuries is a ruined waste; but, the great scholar's thoughts live on and many of his works are no more subject to death and decay than are the mountains or the stars.

Denver, Colorado.

CURRENT NOTES AND COMMENTS

An Underground Tomb With Important Fresco Decoration Recently Discovered in Rome.



Fig. 1. Medallion, representing different animals feeding near rustic cottages.
Below probably Ulysses after his return to Ithaca.

In November 1919, an important archaeological discovery was made in Rome near the Viale Manzoni in the Esquiline region, about 300 meters from the Porta Maggiore, where is situated the subterranean basilica of which an account was given by Mr. C. Densmore Curtis in *ART AND ARCHAEOLOGY* for June 1920.

As often happens in the case of striking and important archaeological discoveries, this, too, was due to chance. During the construction of foundations for a great auto-garage the workmen came upon traces of early walls which were not thought worthy of preservation. During their demolition, however, they came upon the vault of an underground room covered with frescoed decoration. At this juncture the government Bureau of Excavations took charge of the work which was carried out under the direction of the author of the present article.

The discovery was soon found to be of much more importance than was at first supposed, and in a short time the excavators disclosed a spacious room, nearly square in form, with sides 4.50 meters in length, covered with a vaulted roof in the center of which is a square opening communicating with the outer air. The walls and vault are entirely covered with fresco decoration. In the walls on either side of the staircase which gives entrance to this room are arched niches, or *arcosolia*, clear proof that the monument was used as a tomb, and still further evidence is



Fig. 2. Frescoes on the walls of the main sepulchral chamber of the underground tomb recently discovered in Rome.
Four of the twelve standing male figures.



FIG. 3. Fresco with a row of twelve human figures.

given by the inscription in the mosaic floor, formed of black letters on a white ground and giving the name of a certain *Aurelius Felicissimus* who dedicated the tomb to others of the same family, both brothers and fellow freedmen.

In the wall opposite the entrance a monumental doorway, built of cut bricks, with tympanum and columns, was added at a later period. In its construction one of the arcosolia was destroyed and also some of the original frescoes. The door gives access to a descending staircase from which one enters into galleries formed as a result of successive enlargements of the tomb, with *loculi* excavated in the tufa as in the catacombs. The entire tomb was plundered in ancient times.

The most important feature of the discovery consists of the frescoes on the walls of the main sepulchral chamber. There we find executed on the low plinth a series of eleven (originally twelve) standing male figures each clad in a long robe or *pallium*, and varying from 1.04 to 1.13 meters in height (Fig. 2). Some are bearded and some are of younger aspect with smooth face. Some hold in the hand a roll or *volumen* while others are speaking with animated gestures. The preservation of the frescoes is good and shows the skill by means of which the artist with the use of but few lines was able to give life and character to his figures. Later research may disclose the identity and purpose of the individuals represented, but even now we can without hesitation say that this portrait gallery is the most important Roman monument of its kind, and is therefore of inestimable value.

Above the eleven male figures are numerous friezes and lunettes, and above these is the richly frescoed vault in which we find four symmetrically arranged medallions each with a representation of the "Good Shepherd." Surrounding these are masks, baskets, peacocks and other birds, between garlands and other floral motives. On the wall to the left as one enters, within a medallion, is represented a bearded sitting man with an open roll in his hands and at his feet a

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flock of sheep. In the frieze below is a man on a prancing horse followed by a crowd of persons and received near the gate of a city by a procession of citizens. The town is shown in most novel manner in a bird's eye view. On the central wall is a crowded assemblage of persons within a quadriporticus or forum. On the right as one enters is another medallion with a banquetting scene, and a great lunette (Fig. 1) in which is skillfully represented a large number of different beasts such as oxen, horses, asses, and goats, feeding near several rustic cottages beneath the walls of a city which appears in the background. Below the lunette is a scene which probably represents Ulysses after his return to Ithaca but before he is recognized by Penelope. In the center is a weaver's loom.

Still another staircase leading to the right from the one descending to the main chamber gives access to still another sepulchral room with *arcosolia*. It has the same orientation as the main chamber and is enriched with interesting pictures which are not, however, as important as the first described. Figure 3 gives an example of these frescoes and represents the rear wall of an *arcosolium* on which we see a row of twelve human figures. From this room also one can descend to a still lower gallery which was excavated at a later period and furnished with *loculi* and frescoed *arcosolia*.

The date of the tomb is in the second half of the II century A. D., about the time of Marcus Aurelius. The meaning of certain of the frescoes is still in doubt. Was it a Christian cemetery? Does the series of twelve figures represent the Apostles? The hypothesis most worthy of credence is that we have a hypogeum belonging to the members of a Christian but heretic community. Whatever may be the final decision, however, as to the meaning of the different frescoes, it is certain that we have in this tomb a most important example of the decorative art of Imperial Rome.

GOFFREDO BENDINELLI,

Inspector of the Government Excavations, Rome, Italy.

An Apartment House of One Thousand Rooms.

Under the above caption, *The Boston Evening Transcript*, January 22, 1921 gives a full page review, with reproductions of 7 illustrations of the Chaco Canyon Double Number of ART AND ARCHAEOLOGY (Jan.-Feb., 1921).

The writer of the review, Theodore G. Joslin, summarizes the account of the excavation of Chettro Kettle by Dr. Hewett, in the opening paragraph as follows:

"Great community structures and religious sanctuaries, which challenge the admiration and constructive ability of our modern civilization, are being slowly unearthed by archaeologists operating in what is known today as Chaco Canyon, New Mexico. Centuries ago these buildings were occupied by a race which has attained complete oblivion. In recent years the desert sands have been swept aside, revealing one wonder after another. The greatest wonder of all, however, came to light only a few months ago, when forces working at Chettro Kettle, under Edgar L. Hewett, director of the School of American Research at Santa Fe, excavated an ancient apartment house containing one thousand rooms. In enduring, residential architecture the unknown people who constructed the building attained to levels not surpassed by the architects of the ancient world. The apartment, which has been entirely buried for centuries, would occupy two average blocks if set down in a modern American city. Its great curved front extends for seven hundred feet. In its walls are fifty million pieces of quarried stone, not to mention thousands of logs, poles and slabs, which were cut in distant forests, transported by man-power, and set in their respective places with the aid of implements of stone. The building, archaeologists are satisfied, was erected, not by unwilling workers, who labored under the lash of priestly or kingly taskmasters, but by a virile people, who took pleasure in what they were doing."

Annual Meeting of the College Art Association.

The Annual Meeting of the College Art Association of America was held at the Corcoran Gallery of Art, Washington, D. C., March 24-26. An account of the papers of especial interest to ART AND ARCHAEOLOGY readers will appear in the next number.

BOOK CRITIQUES

The Metropolitan Museum of Art. Catalogue of Engraved Gems of the Classical Style. By Gisela M. A. Richter. New York, 1920. Pp. lxxiv, 232. Illustrations and plates. \$5.00.

This ideal catalogue continues the high standard set by Miss Richter's catalogue of the Greek, Roman and Etruscan Bronzes and by her Handbook of the Classical Collection (see ART AND ARCHAEOLOGY, p. III, 24; VIII, p. 240). It is beautifully printed and beautifully illustrated with eighty-eight plates on which is reproduced practically every one of the 464 gems in the exact size of the original, the more important repeated in enlarged form and those especially attractive reproduced from enlarged drawings.

Gems have had an interest for collectors from the earliest times and even in the ancient day as nowadays collectors deposited them in temples, which were really museums, for the public to enjoy. Scaurus had a cabinet of gems. Pompey placed the collection of Mithridates in the Capitol at Rome. Julius Caesar, who was especially fond of collecting gems by old engravers, deposited as many as six cabinets in the temple of Venus; and many other examples might be cited. So it is a pleasure to see an old custom revived today and many fine private collections going into museums, and we hope that the Lewes collection of which Mr. Beazley has published a catalogue simultaneously with Miss Richter's catalogue will be purchased for a public museum in America. Classical gems combine exquisite workmanship with beauty of material, and their artistic excellence lifts them out of the class of decorative objects and puts them on a par with the products of the higher arts. The study of Greek and Roman gems is the study of classical art in miniature, since they reflect faithfully the styles of the various periods to which they belong, giving an accurate picture of the development, prime, and decadence of classical art.

The Introduction of seventy-five pages gives the best short account of ancient gems of which I know in English. This supplies a need which is not supplied by Beazley's recent catalogue of the Lewes collection and makes Miss Richter's catalogue much more than a catalogue of the Metropolitan collection. It is a good general handbook for all interested in the subject of gems and because the collection is so repre-

sentative covers the whole history of art. Here can be found an excellent treatment of gems as works of art and as seals (I miss a reference to Bonner's article on *The Use and Effect of Attic Seals in Classical Philology* III, 1908, pp. 399-408), of the choice of designs on gems, of gems as ornaments, as amulets, of the appreciation of gems, of gem engravers, of forgeries, of the technique of gem engraving and of materials used for ancient gems.

The Introduction is followed by a bibliography and a list of collections and then comes the catalogue proper arranged according to periods from the Minoan to the Post-classical of the eighteenth and nineteenth centuries. For the Graeco-Roman, Later Imperial and Post-classical periods the gems are divided into intaglios and cameos and discussed under such subjects as deities, heroes, mythological animals and monsters, portraits, scenes from daily life, animals, grylloi, objects, symbols, etc.

The text is extremely accurate, though scholars may dispute the genuineness of a few of the gems. There are very few misprints. Dio Cassius should be Cassius Dio (p. xxi). P. xxxv Dexamenus is from Paros; p. xxxviii he is from Chios (which is correct). P. xxxix the gems of Delon and Sosis are intaglios not cameos. P. xlii Nicomachus should be Nicomachus. P. 37 there is a mistake in the Greek word for seal rings quoted from Aristophanes. In no. 177 the forms of the letters in the inscription are wrongly given and in no. 345 the last letters of the inscription cannot be seen in the illustration. P. 54 for the mutilation of limbs to prevent vengeance, a reference to Rohde's *Psyche*², I, p. 326 and especially to Matthies, *Die Praenestinischen Spiegel*, p. 23 would be profitable (cf. Apollonius Rhodius, *Argonautica* IV, 477 f.) P. 116 Adriasteia should be Adrasteia.

D. M. R.

Fogg Art Museum, Harvard University. Collection of Mediaeval and Renaissance Paintings. Harvard University Press, Cambridge.

This, the first Fogg Catalogue of early paintings, is far more than a Catalogue, and sets a standard well worthy of emulation by other Museums. It represents only one department of the Fogg Museum's rich collections, but that on which it has laid especial emphasis from the start, namely, the gathering of masterpieces of

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early religious painting. This volume is confined to pictures dated before 1700.

As the catalogue is designed, among other purposes, to be a handbook for Harvard and Radcliffe students, its plan is an exposition of the various historic schools. Reproductions of the sixty-seven paintings are divided into eleven groups, each with an introduction and descriptive matter. Especially deserving of mention are the accounts of Byzantine influence on later schools by the director Edward W. Forbes, that of Florentine painting by Arthur Pope, and that of the Siennese School by George H. Edgell. The Umbrian, North Italian and Venetian Schools, and Spanish, German, French, Flemish and English Painting are next discussed in the order mentioned. The paintings are described in unusual detail. Mention is made of examples of the work of each of the painters in other American collections, and the bibliographies make it possible for the student to pursue the subject to his heart's content. Thus the volume is more than a mere catalogue or handbook. It is a comprehensive and scholarly treatment of important schools of Mediaeval and Renaissance Painting based upon the study of the examples in the Fogg Art Museum.

M. C.

Decorated Wooden Ceilings in Spain. A Collection of Photographs and Measured Drawings with Descriptive Text. By Arthur Byne and Mildred Stapley. The Hispanic Society of America. G. P. Putnam's Sons. 1920. \$15. Supplementary Volume of Text by same authors. \$1.50.

This handsome portfolio with the small volume of text, on "Decorated Wooden Ceilings in Spain," is one of the series of publications issued by the Hispanic Society of America, for whom G. P. Putnam's Sons are the publishing agents. The wooden ceilings of Spain are unique in Europe, save for a few Sicilian examples dating from the Saracenic occupation, and this is the first time that they have been presented in collected form.

The duodecimo volume with its 16 full-page illustrations, after an introduction giving some general facts about ceiling-making, devotes single chapters to Mudéjar Ceilings (the Mudéjar style being that evolved by Moorish artisans working for Christians); the Christian Ceiling and its History; Structural Classification; the Renaissance Coffered Ceiling; and the Painted Decoration of Ceilings. The authentic history of this subject begins with the Moorish occupation of Spain, and concludes with the latter part of the sixteenth century.

Kindly Mention Art and Archaeology.

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The Portfolio of Plates contains 56 representative examples, both as to structural form and applied decoration, of Spanish Ceilings. Patrons and lovers of architecture are greatly indebted to the Hispanic Society and the publishers for the production of this rare and beautiful work, which places a comparatively unknown field of art in the reach of all.

M. C.

Modern Greek Stories, translated from the original by Demetra Vaka and Aristides Phoutrides, with a foreword by Demetra Vaka. Duffield Company, New York. 1920.

"Take Greece to your heart and you will feel grandeur quivering within you," says Solomos. But it is only the "Glory that was Greece" that the world has taken to its heart. Byron and the Revolution awoke a momentary interest but it remained for Venizelos to make us think of Greece in the present tense. Perhaps the quickest way to know a people is not through history but the contemporary fiction which reflects its daily life. Those who have had only a traveler's glimpse of the picturesque, hospitable peasants among the golden hills of Hellas, will be grateful to Demetra Vaka and Aristides Phoutrides for the opportunity of becoming better acquainted. The "Modern Greek Stories" they have translated, tho written by Intellectuals, are vivid pictures of village life. One story, by Palamas, begins with a dedication to his old nurse: "It was from your mouth that I heard it first and I tried to be just your echo. For when you talk, a whole people whispers your words, and tho you don't know it, every story you tell is a poem of the race." It is interesting to see in these modern peasant tales, racial traits of the old classics—the poetic personification of Nature, and a melancholy sometimes carried to the point of fatalism but always lightened by the Greek love of beauty and *joie de vivre*. For example, "Sea" by A. Karkarvitsas suggests Sing's "Riders to the Sea" in its characterization of the ocean as man's tragic and irresistible fate. But there is none of the gray Celtic gloom in the Greek tale. The young sailor knows that the Sea "has no faith or mercy," that her call may mean death. But she comes to him as his first sweetheart, to lure him from home and human love, he sees her as "a young bride, clothed in blue, young, glad and tenderly;" he remembers the touch of her waters "like warm kisses;" he hears her call, "Come! come!" And he goes to his fate with joy as well as regret. ANNE CHARLOTTE DARLINGTON.

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The Leopard Prince. A Romance of Venice in the Fourteenth Century at the Period of the Bosnian Conspiracy. By Nathan Gallizier. The Page Company. Boston, 1920.

This is an historical romance of Venice, the Queen of the Adriatic, beginning with the year 1355, of which the central figure is the Prince of Lepanto, Zuan Costello, known as the Leopard Prince from his coat of arms, a dramatic hero who combats the conspiracy headed by Lucio Strozzi to betray Venice to the Ban of Bosnia and Louis of Hungary. The "eternal triangle" is completed with the two heroines, Fulvia the young wife of the Leopard Prince, and the Princess Yaga, secret emissary of the Ban of Bosnia. The author gives a vivid picture of the artistic splendor and autocratic government of Venice at this period. The book is of timely interest because the author has chosen scenes for his story which figured in the World War.

Modern European History by Hutton Webster. D. C. Heath Co. 1920.

This school text book of Modern European History is of value to art students because of the manner in which the author has set forth the literary and artistic development, as well as the social, economic, and political progress of European nations from the beginning of the XVII Century through the Peace Conference.



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THE ARTS OF CZECHOSLOVAKIA

PREFACE

By the CZECHOSLOVAK MINISTER, DR. B. STEPÁNEK

The Czechoslovak Republic, born of the Great War, forms a focusing point in Middle Europe, as a most stabilized political unit. At the same time it is the spiritual center of all Slavic nations.

It is, however, not for the first time that the heart of Europe, as Czechoslovakia is called, is heading cultural life in Middle Europe—it is only history repeating itself. Here, for the first time, was raised the voice proclaiming liberty of conscience, undaunted by the flames of the stake at which the martyred Jan Hus, the great reformer, was burned to death. Here blossomed the idea of universal brotherhood, realized in the Unity of the Moravian Brethren. The great Czech, Jan Amos Comenius, is the father of the modern educational system, and “his proposed remedies, proclaimed three hundred years ago, find an echo in a number of our contemporary movements,” according to Mr. H. G. Wells.

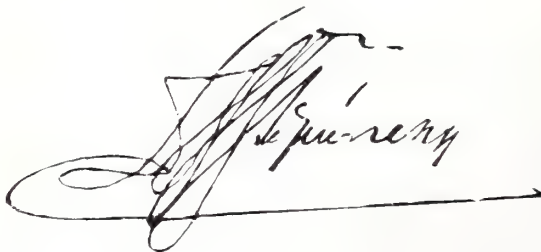
The national renaissance of the nineteenth century revived the latent creative forces of the Czechoslovak spirit, manifesting themselves during the political oppression, in the art of the people, whose beauty has fascinated even the genial French sculptor, Rodin.

Modern Czechoslovak art, despite the unfavorable conditions under which it grew, won its place in the world. In music, the names of Dvořák and Smetana are sufficient. Brožík, Mucha and Preissig are artists well known in America. In the realm of the world's literature belong the names of Jaroslav Vrchlický and Otokar Brezina, the spiritual brothers of Rabindranath Tagore.

Czechoslovakia is a land of glorious cultural traditions and great artistic possibilities. Its capital, Prague, with its enchanting architecture and historic memories, is a treasury of art.

The city where Petrarch lived at the court of the Czech king; where Tycho de Brahe explored the mysteries of the celestial world; where Mozart composed his masterpiece “Don Giovanni” in order to “express his thanks to his dear citizens of Prague for their ardent reception” will never renounce its artistic past and will forever be the center of cultural striving, not only of the new republic, but also of Middle Europe, as it had been throughout the centuries.

And the day is not far distant when the glory of Czechoslovak art will go through the world as the glory of the Siberian Anabasis of the Czechoslovak legions went through the world during the Great War.

A handwritten signature in dark ink, likely of Dr. B. Stepánek, featuring a large, stylized initial 'S' and a long, sweeping horizontal line extending to the right.

April 16, 1921.

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Planned and Edited by ALEŠ HRDLIČKA.

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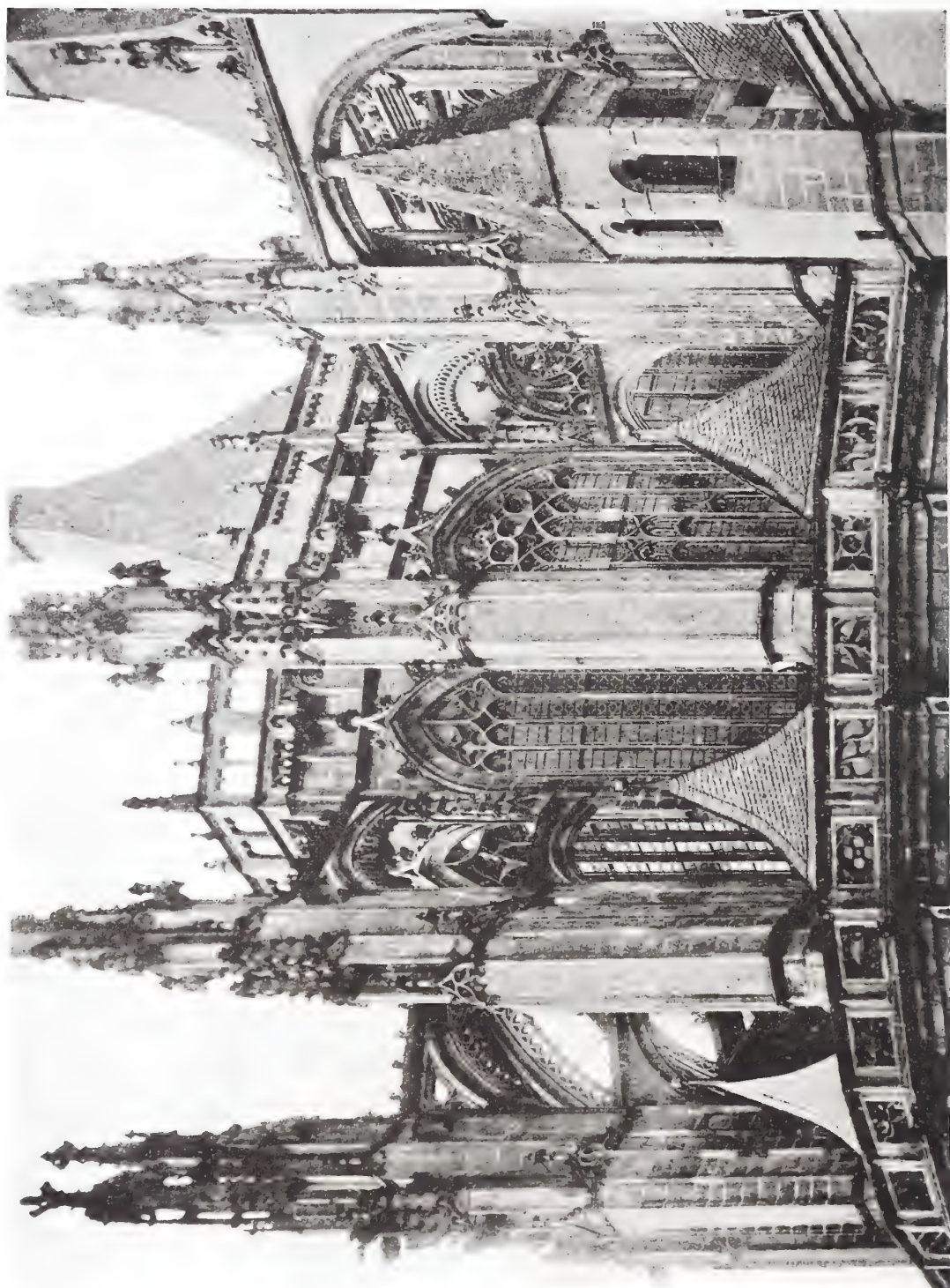
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ВОНЕМА: A portion of the ornate Cathedral of Ste. Barbara, Kutná Hora (XIV Century).

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

MAY, 1921

NUMBER 5

ART IN CZECHOSLOVAKIA

Introduction by ALEŠ HRDLÍČKA.

IN SPEAKING of Art among modern peoples of the white stock, we can hardly do so any more in the comprehensively subjective sense and say American, or English, or even French, Russian or Czechoslovak Art; it is, rather, art in America, England, France Russia, Czechoslovakia. The pristine time, when a people such as the Egyptians, Assyrians or Greeks, could develop an art realm of their own, is past, and the more modern nations must be content with a more or less secondary rôle. For art, however broadly we take it, is after all limited. It is limited by our resources, but especially by the scope of our senses and our intellect. Once the available field is fairly covered and the main possibilities have been utilized, there remains not much more for art than amplification and refinement. Later historic nations develop details, styles, peculiarities, "schools," but, in the main, upon already well known principles.

However, as each people differs more or less in mentality from all others, so will their art differ. Given the same

ideological proposition, no two scholars will achieve the same literary production, and the same applies to art and to nations. It is thus that art in America will some day be shaded "American," that art in France is tinged by something distinctly "French," and that art in Czechoslovakia has acquired and is developing the flavor of "Czechoslovak," which might be difficult to define in so many words, but which is well appreciated by those of developed art knowledge and sense in other countries.

Artistic tendencies are inborn in all peoples, they are a pan-human quality, but they differ from group to group in volume, warmth, color, directions and effects. Again, as with individuals, there are peoples in whom artistic tendencies on the whole are poorly developed, or at best remain quite secondary to the routine mental manifesta-

NOTE.—The Bohemian alphabet has a number of letters not occurring in English; they are pronounced as follows: č = ch in "child"; š = sh in "she"; ž = j in "jour" or z in "azure"; ch = ch in "Nacht"; and ř, which can be approached by the combination of "rzl." The accent ' makes the letter long. Vowels are all pronounced full, as in continental Latin.

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tions, the routine life; in others they are well represented in the mental complex, but yield readily to a cool coordination with the rest of the intellectual pursuits; and then there are those in whom the love of beauty, of form, of live color, of sound, of rhythm, are of the strongest life attributes, and in whom art in some form or other is a constant efflorescence, at the expense even sometimes of the more utilitarian functions. These are the favored of the Muses, to whom appreciation and love of beauty in its whole gamut are soul essentials. Such people create in art, and in all directions where creation is still possible; with nature's tools they embellish and intone more sober nature, and if general conditions are not forbidding, they give from their plentiful cup to the rest of the world; they produce painters, sculptors, architects, musicians of world reputation.

The Czechoslovaks must belong somewhere near this last category of peoples. With the rest of the Slavs they are people of sentiment, of natural and pious idealism, of predominating love of beauty in all its forms. Their villages blossom irrepressibly with folk art; their cities reflect the best arts of modern Europe; while music, a higher than ordinary music, from ancient poetic folk song to modern powerful hymns and opera, pervades everything. As a witness to their riches in just one direction—there is now in press a collection of their folk chants, to the number of twenty thousand. They have given the world, notwithstanding their relatively small numbers and their débacle during the 'Thirty Years' War, with the subsequent three paralyzing centuries under Austrian subjection, many a composer, musician, painter and others in art, not to speak of poetry and literature, of more than local and in

some cases of truly world reputation. Names like Dvořák, Smetana, Fibbich, Ševčík, Kubelík, Destinn, Mánes, Brožík, Mucha and others are well known wherever art is cherished.

The innate qualities of the Czechoslovaks in relation to art are an inheritance of the far past, and have their source doubtless in the original Slav stock from which these tribes during the earlier part of the first millenium B. C. began to separate. In the course of their subsequent existence however, the Czechs in all lines of intellectual pursuits are subjected to considerable outside influences, especially in Bohemia; but the effects of these influences may always be traced and discounted. They merely give another direction now and then, and usually a general impetus, to the art pursuits in the country. There are noticeable in Bohemia in turn strong Byzantine, Roman, Dutch, Italian, as well as French and German influences. These influences introduce the classic styles and modernized art, and at times prevail; in the end, however, their results are essentially always but a stimulation and strengthening of the native qualities; the new is largely assimilated rather than grafted on. As soon as the pressure of circumstances relaxes, the native artists, the native-bred art begin to reassert themselves. Moreover the foreign influences remain limited to the cities and their spheres of influence—the country, in the main, remains as it was. That there was never respite enough, outside of folk art, fully to develop the native tendencies, was wholly a matter of the vicissitudes to which the country was subjected.

The history of art in Czechoslovakia may be roughly divided into (1) the Early Historic; (2) the Mediaeval; and (3) the Modern. The Early period is that before the Christianization of the

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rulers of Bohemia in 874; the Mediaeval may well be conceived to begin with the year 874 and to end with the Thirty Years' War and the long prostration that followed it; while the Modern period, though beginning properly with the commencing reawakening of the nation towards the end of the XVIII, does not actually set in before the middle of the XIX century.

The art of the Early Historic period was the Czechoslovak art proper; but it was perishable art which left little if anything to posterity, except in survivals. It was the art of the frame dwelling, of the carved statue of the pagan deity, of possibly some carved or painted utensils and furniture, and of the woven, embroidered or painted decoration. There was also some art in pottery, weapons and jewelery, but this was probably less truly native, and belongs also more to the field of archaeology. There were surely abundant folk dances and folk songs with poetry and mimicry. Survivals of much of this can be traced, and that in wide distribution, to this day, but records are very fragmentary.

The christening of the Czech Duke Bořivoj in 874, by the Macedonian apostles, Cyril and Methodius, which was soon followed by the Christianization of the whole nation, makes a sharp boundary in art development. Under Byzantine and then Byzantine-Roman influence, characteristic church and later on monastery and convent structures arise, remnants of which may be found in Czechoslovakia to this day; and architecture is soon followed by church painting, sculpture and carving. In the course of time as cities grow there is also a development of lay architecture with decoration and artistic work in metals. The Dukes and then Kings, the nobles, the wealthy merchants,

foster art in all directions. Where native training does not suffice, they call in temporarily renowned architects and other artists from other countries. The transitional or old, and then the true Gothic, follow upon the Byzantine and Roman, exerting a profound and widespread influence. Prague the capital, other large cities and the country, become studded with remarkable churches, castles and mansions, many of which (some still well preserved, some in ruins) exist to this day in the "hundred-towered" city above the Vltava and elsewhere in Bohemia. And the smaller towns, then as later, reflect the prevailing art in the façades of their houses, in their roofs, their causeways and ceilings, their furniture, and in other particulars. Even the better class of rural houses show the changing tendencies. The prosperous period of art lasts from the XIII to the XV century. The time of Karel IV (1333-1378), in particular, is the "golden age" of art in all branches, in what then represented the Czech countries.

The XV century, however, brings a serious reversion. It is the time of the stern spirit of early Reformation, and engenders the terrible Hussite wars (1419-1436) which are attended with vast destruction. Many of the castles are ruined, churches burned, much in all forms of art destroyed, and but little constructed.

The main work for many decades after the Hussite wars is that of repairs. With the gradual advent of more peaceful times Art, however, reasserts itself, and that with the so-called Vladislavian or late Gothic, and then with the Renaissance (1510 onward); and also in illumination. But the nation never fully recovers. It is beset with increasing internal as well as

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external difficulties of religious and political nature, which forcibly pre-occupy the minds and which eventually, in 1620, culminate in the abrogation of Bohemia's independence, in the scourge of the Thirty Years' War, the exile of nearly thirty thousand of the best Czech families, the systematic destruction under Jesuit-Austrian guidance of the literature of the "rebel," "heretic" people, with a vast loss of life and material ruination.

It is long after the Thirty Years' War that Art in the Czechoslovak countries really begins again to prosper, and little wonder that once more it is the subject at first of considerable outside assistance, favored by the enriched enemies whom indebted Austria has rewarded at Bohemia's expense. Only slowly do the innate qualities of the people begin again to reassert themselves. Some of the damage is repaired and some new work furthered. The baroque and rococo, introduced by the now dominant Catholic church, are adopted, and are greatly modified into more pleasing forms which gain a wide dispersion. History, literature, poetry, painting, especially painting *al fresco*, and sculpture begin again to be cultivated. But on the whole, the nation is recuperating, and preparing for its future cultural as well as political liberation.

The Revival or Modern art period is delayed until the XIX century. When it finally comes, it is characterized in Bohemia as everywhere by a variety and mixture of styles, with adaptation to modern requirements and resources. Painting, which hitherto has been almost wholly church, portrait or decorative and illuminative painting, extends now predominantly into the natural and humane spheres, to culminate in the beautiful wall paintings of Ženíšek and Aleš in the National

Theatre, the sceneries of Mařák, the portraits of Svabinský, the exquisite sketches of Marod, and the great historic tableaux of Brožík and Mucha. The old "Fraternity of Painters," established in 1348, is succeeded (1796) by the "Association of Friends of Art," which exists to this day. Art work in metals and carving rejuvenates, only however almost to yield later to modern machinery. Sculpture assumes a healthy, virile progress, and has reached already some striking composites, such as Palacký's, St. Václav's and the Jan Hus monuments in Prague.

Aroused by Mánes the national spirit finds increasing favor and for a time it seems as if at last it would be permitted to develop fully—when at the very end of the century it is temporarily no doubt, but seriously blighted once more by the "official," made-to-order, art "regulations" of Austria. Austria, increasingly jealous of its provinces, and controlling absolutely all art as well as other instruction, abuses its position for the introduction of regulations which do away on the part of the Czech art scholars with national originality or tendency, replacing it forcibly by a banal, cold art of the Austrian "empire." This results in a progeny of "ex-nationalists" whose art is out of sympathy with the warm national Slav tendencies. Only the masters have escaped, but their whole example and influence, as well as time, will be required for undoing the harm done. Austria has left to Czechoslovakia many a burden of malheritage, of which that in Art is not the least.

Notwithstanding all, to-day Art in every branch, in the purely aesthetic as well as in the applied and the industrial arts, is once more fully alive in Czechoslovakia, and as in the past so now, it is willingly or unwillingly modifying the

ART AND ARCHAEOLOGY

foreign, the weak "internationalistic" and the abnormal "hypermodern" tendencies, in accordance with the inherent poetic, sensitive individualism of the people. If times are propitious, a rapid and fruitful development in all lines



Example of native ceramics—the plate on right from 1770. In front, a dishful of "kraslice"—Easter eggs decorated by country girls.

may confidently be predicted, and it will not be long before, in painting and sculpture particularly, the Czechoslovak artists may give to the art world new classics, radiating the pure spirit of the nation's individuality.

Czechoslovakia is rich in art instruction, and rich in museums devoted exclusively or partly to Art. It is a country of museums, for there are over 350 of these scattered over the larger and smaller cities, and established mainly for the preservation of local folk art and artistic antiquities. At the head of these stand the Modern Art Gallery with the older Art Gallery "Rudolfinum," in Prague, the Art Industrial Museum in the same city, the

National and Ethnographic Museums in Prague, and the State Museum of Moravia in Brno. As to art schools, Prague has the Academy of Arts, the Schools of Architecture and Industrial Arts, the Conservatorium of Music, and a School for Organ Music; in addition to which there are the Government School for Sculpture, the Government School for Ceramics, a Government School for Arts in Metal, a School for Art Industries in Bronze, etc., and additional ceramic schools also in other large cities. Besides which Czechoslovak students are to be found in all the most renowned art schools in Europe.

America itself is not wholly a stranger to Czechoslovak art, even if we omit music. There are several of Brožík's pictures in this country; there are now being exhibited here a series of those of



A painted linen chest from a village in Moravia.

Mucha; and there exist here already a number of noted young native-born or naturalized painters and sculptors of Czechoslovak derivation.

U. S. National Museum, Smithsonian Institution.



SLOVAKIA: An ornate thatched roof house, old style.



NORTHERN SLOVAKIA: A village house with decorated gable.

FOLK ART

By PROFESSOR KAREL CHOTEK,

In charge of the Ethnographic Museum, Prague.

FOLK ART, it is now generally recognized, deserves a much greater attention by artists and art students than it has been receiving, for as far as it goes it is a faithful index of the mental qualities and endowments of the respective peoples.

Folk art of Czechoslovakia, though as yet but little known outside of its boundaries, is of the richest and most interesting in the whole of Europe; and it is interesting not only from the standpoint of antiquity and local differentiations, but also from that of the results of various influences which, in the course of time, have affected its evolutions.

These influences relate, in the first place, to the nature of the *habitat* of the Czech population. Their territory is long and narrow. From its westernmost portion, Bohemia, which forms the heart of Europe, it stretches far eastward along the southern slopes of the Carpathians. In western parts the people were surrounded by other neighbors than the eastern, and the cultural differences of these neighbors were of a radically different nature. Bohemia and Moravia, since the beginning of their history, were in constant contact and struggle with the Germanic tribes, while eastern Czechoslovakia, the home of the Slovaks, had for its neighbors the Carpathian Slavs, the Rumanians and the Magyars—groups of different culture from that of the Germans. Even the natural environment of the two main parts of the territory is not the same. The western portion is represented by two well-defined basins—the Bohemian and the Moravian—while the eastern por-

tion, bounded by mountains on the north and facing openly towards the south, is marked by a series of cross valleys which divide it naturally into a series of small districts.

In addition the internal political conditions of the two main portions of the territory differed for many centuries. While Bohemia and Moravia constituted, up to the XVII century, a kingdom of their own whose history was deeply interwoven with that of Europe in general, the land of the Slovaks succumbed in the X century to the Magyars and constituted since, until the termination of the World War, a part of Hungary.

It may well be expected that differences of such a weighty nature could not but have had an important bearing on the life of the two portions of the Czechoslovak people and their culture; and it is interesting to observe how the originally homogeneous tribes reacted to these agencies.

The western portion of the nation, the Czechs, subjected since the earliest time to all the cultural influence of western Europe, has come to reflect these in its folk as well as professional arts. Thus, it is possible for us to see in the Czech folk art now the spirit of Renaissance, now that of Baroque, Rococo, Empire, etc. This, however, does not mean a mere thoughtless imitation. On the contrary, the new styles were absorbed and made to subserve the native needs and tendencies. They assisted without changing the native artist.

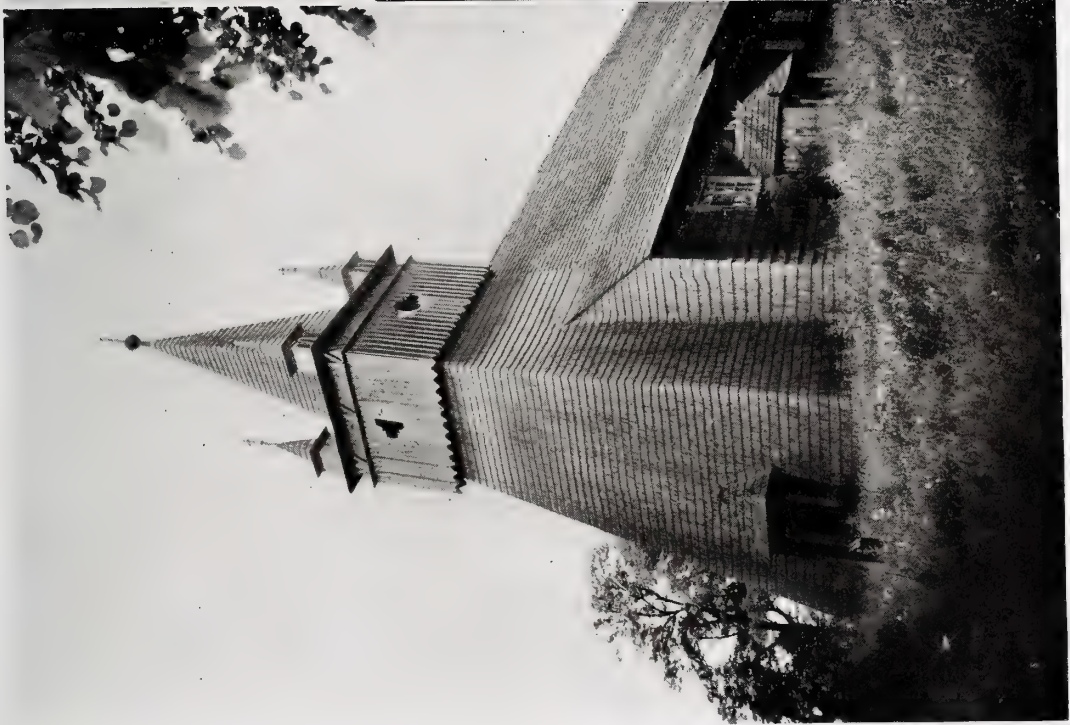
In the more eastern parts of Czechoslovakia on the other hand, where the intense political and cultural currents



BOHEMIA: A frame house in a village, showing influence of the baroque style.



BOHEMIA: A strongly built large village dwelling.



EASTERN MORAVIA: A village church in simple Gothic style.



NORTHERN SLOVAKIA: A little castle of wooden construction, showing effects of baroque style.



Carved chairs, from rural Bohemia and Moravia.

were felt much less, the folk art remained in a large part faithful to its old Slav traditions; and its neighbors, Slav, or with a considerable Slav blood in their composition, tend in the main only to sustain it in these lines. That there is no intellectual passiveness or inferiority is best seen from the fact that these regions gave Czechoslovakia already a whole line of noted writers and artists.

The differences, of course, are nowhere sudden, but show gradual transitions. Even in a detailed study of the various units of native art, it is impossible to find any definite boundaries. The central portion of the territory, comprising a large part of Moravia, forms a broad transitional belt between the west and east. Its folk art shows many archaic motives, and many connections with the more eastern regions, but it also shows many reminders of the historic and western styles, especially the renaissance and baroque. The ethnic unity of the Czechoslovak people is, however, still indicated everywhere by the sameness of fundamentals, which increase in numbers and clearness as we proceed backward.

Before the separate lines of the Czechoslovak folk art are approached, it may be well to say a few words as to regional distribution. This, fortunately, is still possible, though many of the western parts of the country are already quite modernized. It is possible, through the fact that every larger, and many even of the smaller towns in Czechoslovakia, has its own museum in which folk art finds the foremost representation; in addition to which, there are a number of important private collections. This permits us to recognize that in Bohemia there existed about five distinct territories of folk art. They were that of the centre, not only the most fertile part of Bohemia but also the district containing the capital; and the northern, western, southern and eastern regions. To the western district we may add the southwest, in and near the Bohemian Forest, the only place in Bohemia where the native dress still fully survives and is worn as a sign of national and local pride. This is the territory of the tribe of Chods, the age-long defenders and guardians of the important Sumava passes against German invaders.

ART AND ARCHAEOLOGY

In Moravia, the distribution of the main varieties of folk art follows the old tribal boundaries which are better preserved than in Bohemia. As in Bohemia, there may also here be distinguished four or five folk art regions.

As to Slovakia, which comprises the eastern lands, there is no tribal differentiation, but a series of geographical cultural districts. In fact, each valley here constitutes a native cultural district of its own. They all, however, may be grouped into four large areas: the northern, or Carpathian; the western, extending into Moravia; the central and southern; and the easternmost, which already shows a considerable Russian influence. However, the creative spirit of the people is such that hardly two villages in the better preserved regions show art of exactly the same nature.

And now as to a few details.

The student of Czechoslovak folk art, whether a stranger or a native, can not but soon be forcibly impressed by the extraordinary natural art endowments of the rural people, as well as by their originality. They receive nothing, even of their predecessors or friends, without impressing upon it their own character and elaborating it in their own manner. There is no mere imitation, but always more or less creation. Moreover, they are always logical and in harmony with their conditions and environment. In studying district after district and locality after locality, it will be seen even in the same cultural territory, that definite variations stand in direct relation with the material condition of the people and with their environment. Thus, in the richer districts the folk art will be not only more profuse but usually also richer in brighter tones; while in the poorer districts it is less abundant as well as more sober.



A painted wardrobe from Northern Bohemia; the work of a village artisan.

Another striking quality, apparent everywhere, is good taste. It is safe to say, except where modern industrial conditions have unfavorably affected the people, we shall never find an object lacking in taste. The student will often be surprised by the venturesomeness in the arrangements of the native dress, in the figures of the ornamentation, and especially in the choice of colors; but the results are never eccentric or vulgar. Even in the choice of colors, the innate love of color is never misused.

In addition, one becomes conscious of another constant phenomenon, which is the absence of all effort at cheap effect. On the contrary, there are found in the older pieces, and in the always deeper and more serious work of the mountain people, decorations so fine and thorough that they cannot be viewed but in ad-

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miration. An aversion to superficiality and looseness, together with a sort of artistic modesty, are traits met all over.

In connection with the above stands frequently a high technical skill in the execution of the various decorations. This is shown especially in the laces and embroideries. In both of these lines the Czechoslovak folk art offers not only all the known variations, but also some that are not known elsewhere in Europe. Occasionally, the skill rises to the degree of virtuosity, and we see plainly that the woman has intentionally chosen the most difficult work just to pride herself with her cleverness. An example or two will suffice. In the western parts of Bohemia it is the fashion to embroider with silk of one color; but the worker again and again will endeavor to pile the stitches so as to give the figures a beautiful plastic or relief effect. Another exquisite but laborious process is the so-called "knot" (allied to "French knot") embroidery, by which the surface of the cloth is covered with fine knotted stitches slightly different in color from the base fabric, leaving among them lines which constitute a fine and complicated pattern. In such embroideries, the beauty of the ornamentation and the difficulties that have to be overcome can often be appreciated only by a detailed inspection. In the eastern parts of Czechoslovakia the women excel in native forms of the so-called *au jour* embroidery, producing pieces up to three yards in length by one-half broad with rich figures. As an acme of technique, it may be mentioned that in some districts even the very finest patterns are embroidered from the obverse. And it is necessary to add that all this is done by women of the people who are not formally instructed in these arts and who in Slo-

vakia, at least, often grow up without the influence of even common schooling; and that their artistic work has often to be done in the spare whiles of freedom from hard farm and household work.

We may now approach some of the special applications of the Czechoslovak folk art. In the first place should be named the dwelling. The fundamental type of dwelling is the type of central Europe in general. For the most part, the house is of but one story, and subdivided into three rooms besides the antechamber—the kitchen, the living room and the store room. In richer districts and with better social conditions of the owners, the living rooms may be more numerous, and the house may rise to another story above the ground floor. The building material is both wood and stone. In the richer districts, the house, as a rule, is of stone; in the mountain districts it is almost invariably of wood. The details show many characteristic features. The country builder worked essentially in the spirit of native culture, and his motives for detail and ornamentation were generally taken from the native art.

In the line of rural stone houses the most interesting are those of the central district of Bohemia. The palatial architecture of Prague did not remain without a considerable influence on the country styles, and it is exceedingly interesting to note how the rural builder was often able ingeniously to adapt or incorporate the styles he saw in the palaces and mansions of the capital to the country constructions on which he was engaged. As a result there may be found in the central districts of Bohemia, and even beyond, a whole series of handsome houses reflecting the Renaissance, baroque, rococo or Empire styles. In Moravia and Bohemia the influence of these western European



Upper: A man from southern Slovakia on a holiday.

Lower: Type of a young country woman in ordinary dress, Bohemia.

Upper: A woodsman of the Carpathians on Sunday. The broad heavy leather belt serves as a protection.

Lower: A young Moravian woman on Sunday.



A couple of southern Moravian women.



The story that is never old, even in old Czechoslovakia.



Moravian women in holiday attire.



A Slovak couple on Sunday.



A Slovak woman in her finery, from the vicinity of Bratislava (Pressburg).



Embroideries from western Slovakia.

especially about the doors and windows. All this painted ornamentation is the work of the ordinary countrywoman, who imitates her friends and creates here as she does in her embroideries; and it is very interesting to note how in



Man's shirt richly embroidered with yellow silk, western Slovakia.

styles is much less; and the stone house, in consequence, is in general much simpler. But the simplicity of the architecture in these territories is often compensated for by the external as well as internal painted ornamentation. There may be noted a universal endeavor to beautify the simple walls,

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some cases the fine patterns of embroidery may be adapted or applied to the room and the dwelling.

The wooden houses are even more interesting than those of stone. They are by no means limited to the small simple mountain dwelling, but the type may be found occasionally even in the multiple structures of large estates. Such a cluster of dwellings, with perhaps a two-story main house, reminds one somewhat of the ancient wooden fortresses. This variety of architecture, which today is rapidly giving way to more modern conditions, carries much more than the stone house the imprint of the native spirit. Except among the very poor, the wooden dwelling is highly decorated. It is picturesque, partly on account of its general plan and its main details, but also because it usually shows parts where the village artisan endeavored especially to show his taste and ingenuity. This is particularly so in the gables where, by an artistic combination of painted and carved laths, there are produced nice geometrical figures. On the gables, also, are found various ornamental inscriptions, usually expressing the seriousness and deep piety of the people. Furthermore, there are various porches of more or less carved wood, frequently decorated also in colors, and supported by nicely modeled posts. The doors and the windows are also often surrounded by carvings or paintings. It is interesting to note that this frame architecture, which in these countries is much older than architecture in stone, shows many similarities and identities from one end of the Czechoslovak territories to the other, pointing to the original identity of the people.

A special chapter might be devoted in this place to the old wooden churches.

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They are scattered all over the Czechoslovak territory. In Bohemia they reflect mostly the various styles that changed Bohemian architecture in general; but in Slovakia they show only the earliest Byzantine influence. There may, also, be included in this category some of the small wooden castles. Modern architecture in Czechoslovakia appreciates highly the native art, and is utilizing its motives on many occasions.

If the building of the houses received so much care, it is natural that it was even more so with the finishing of the interior. The ornamentation of the interiors consists especially of painting. This is again all done by the women; the Slovak women, in particular, decorate whole sections of the interior with bright ornaments. These ornaments are always tasteful, not loud, and increase greatly the coziness of the dwelling. They are painted freehand, without any preliminary pattern. And these interiors are harmoniously furnished with more or less carved, painted or inlaid furniture. In the west, and among the well-to-do, the furniture is essentially of hardwood with a rich inlay or rich decoration in paint. The more usual native furniture is generally brightly colored and decorated with figures. In the east, the painted furniture is usually more simple.

To supplement the house decoration, some of the young women add, on holidays when weather conditions are propitious, a form of sand painting in front of the dwelling. Tasteful scrolls or figures are laid out in different colored sands and the colors are freshened by water.

As is natural, however, the greatest variety and ingenuity of native art is manifested in the dress. The various fabrics and articles of dress give not only ample opportunity for decoration,



Various kitchen utensils of wood decorated with carvings.

rated ceramic. The ornamental plates and pitchers are of course not made by the people at large but by native potters in the small towns; their ornamentation, however, is that of the people in whose territory they are produced, and the better pieces form a part of the interior decorations of the dwellings.

A real high-class specialty of Czechoslovak folk art is that of the so-called "kraslice" ("beauties") or decorated Easter eggs. Every country girl takes pride in decorating her own Easter eggs, which are to be used as valued gifts, and chooses her own designs and color. A variety of ingenious methods is used for the decoration, such as engraving, etching, painting, etc., and many of the best class products are genuine works of art.

Finally, mention should be made of the flowers which, in season, decorate everywhere the windows, and which serve for both the satisfaction and in-

spiration of the art sense of these folk to whom beauty means so much.

This brief survey shows that folk art in Czechoslovakia is, in general, both highly represented and highly developed. It belongs unquestionably among the most important similar manifestations in Europe. Its principles, which are the principles of Slav folk art in general, are reflected in the art of the neighboring countries, particularly Hungary and Rumania, the blood of both of which, like that of Greece in the south, contains important Slavic additions. It differs in many respects from the folk art of the non-Slavic nations in Europe, particularly that of the Germans and other more or less nordic nations. And it is an index, on the one hand, of the original unity of the Czech population, and, on the other, of the partial effects in the course of centuries of differing foreign contacts and introductions.

Prague, Bohemia.

ARCHITECTURE

By DR. OLDŘICH HEIDRICH,

Cultural Attaché, Czechoslovak Legation, Washington.

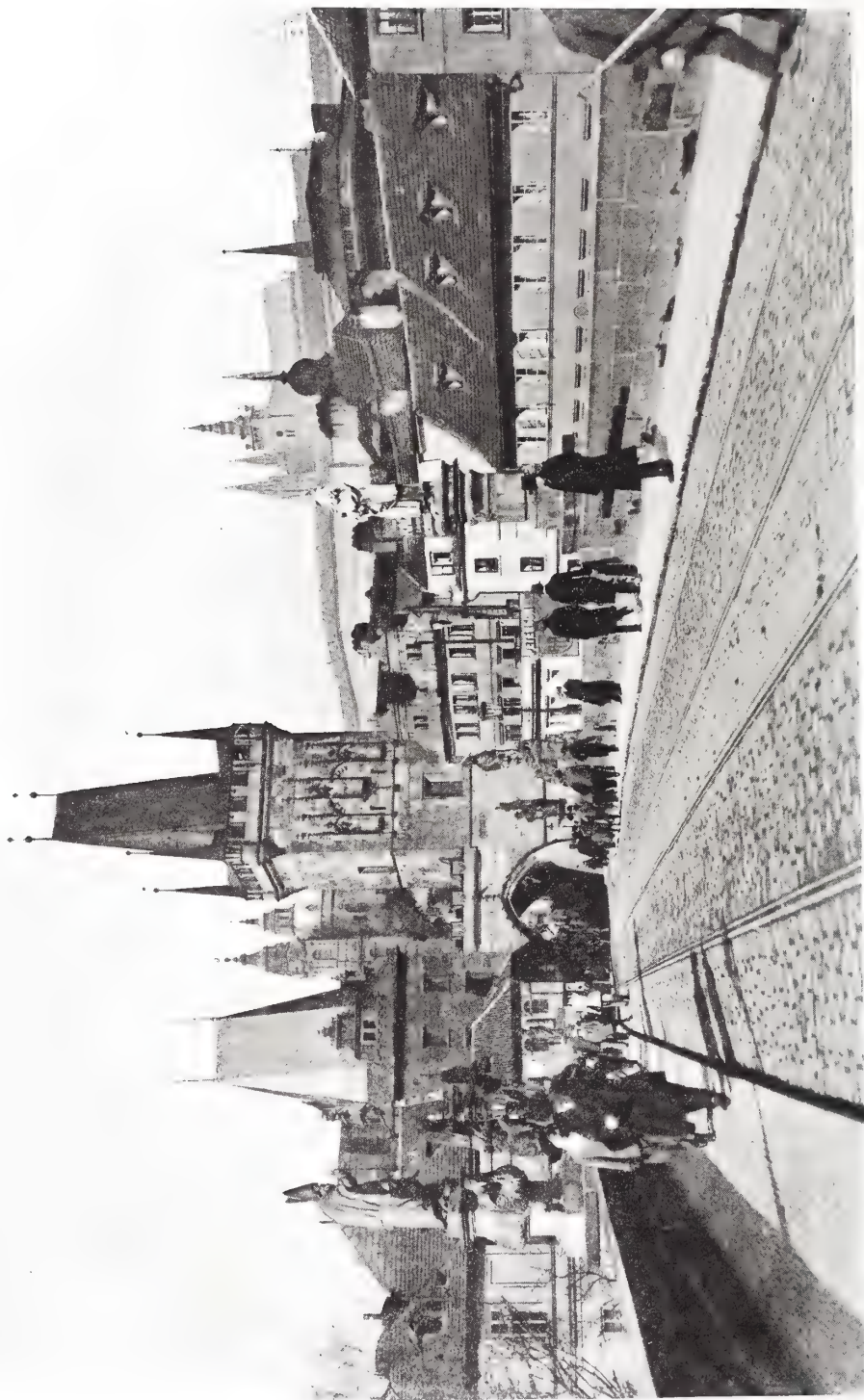
THE PAGAN Czechoslovaks built, so far as we can judge, exclusively in wood. Even fortifications were of piles and logs. And as there were no pretentious "temples," the cult of the old deities being essentially a cult in the open, the ancient native architecture must have been restricted to the dwellings. What it was, and that it was by no means devoid of the artistic element, may be safely judged from the prevailing folk constructions of historic times, which doubtless perpetuate many of the older features.

The first important outside architectural impulse that reached the Czechoslovak territories, was that of Byzantium. It came with the Macedonian apostles who Christianized the nation towards the end of the IX century; and it soon manifested itself in a series of moderate-sized characteristic round churches, which remained a strict specialty of Bohemia and Moravia not extending farther westward. The earlier of these churches were still frame structures, but the use of stone was not long delayed. Kosmas, the first Bohemian historian, some of whose writings have been preserved to our times, notes that already in the X century the Czechs had structures of stone, and that these were built in the Roman style (*opere romano*). This doubtless refers to the gradual extension into Bohemia, in the wake of the purely Byzantine, of the more western Roman influences, which may be well observed on the regrettably only too scant architectural remains from these periods. These influences came in all likelihood with the first Roman monks, whom the bishop, St. Vojtěch, toward the end

of the X century, brought to the first Benedictine Monastery, located near Prague; and they were doubtless strengthened through the voyages which the Czechoslovak Abbots carried out from time to time for the purpose of keeping up direct relations with their Orders in France and Italy. The church, and particularly the monasteries and convents in Bohemia, as elsewhere, must receive due credit for both the introduction as well as the fostering of art in many branches, even though it was essentially church art in the beginning.

As the Roman influence advanced, the originally simple rotund church became enlarged by a semi-circular apse. The most typical and interesting examples of this wider-spread style remaining in Czechoslovakia, are the Chapel of the Holy Cross in Prague; the Chapel of St. Martin on Vyšehrad—the myth-clad fortress, religious centre and abode of the earliest Czech rulers; and the little church of St. George on the hill Říp, standing on the old site where, tradition tells us, once stood with his people the patriarch Čech, who was leading his tribe "across three rivers" into the Bohemian territory, which from the Říp appeared all that could be desired.

In course of time, the Byzantine-Czech, later Roman-Byzantine-Czech rotunds, became supplemented by basilicas with a single nave or a nave with two aisles, and of a larger size. The noblest reminder of this style is the Church of St. George in Prague, founded in 1215 and reconstructed, in the style of a Roman basilica, in the middle of the XIII century.



PRAGUE: The Old Towers viewed from Charles Bridge, some of whose statuary may also be noted.

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The Roman architectural style in general reaches its highest development in Bohemia during the XI and XII centuries, and is especially favored and furthered by Vladislav I, the first Czech ruler with the title of King.

Towards the end of the XII century, architectural construction begins to change in style. The simple harmonious lines are affected by the approaching "old" Gothic extending into Bohemia from western Europe. The pointed arch appears—a form destined to have a powerful influence on further Bohemian architecture. The transitional period to a pure Gothic lasts from the end of the XII to about the middle of the XIII centuries; after that reigns the age of the Gothic.

More or less artistic architecture by this time has extended to public structures, as well as to the richer dwellings; but its main representatives are still the churches. These now become characterized by inspiring high towers, by rich ornamentation, and by beautiful, daringly vaulted roofs, characterizing so faithfully the contemporaneous powerful wave of religion feeling. In Bohemia, the Gothic blossoms out especially during the reign of Karel IV, culturally the most active of the Bohemian kings, and the one who to this day is lovingly remembered by his people. Karel was educated largely in France; he there became deeply enthused by the monumental, elevating, pure art of the Gothic cathedrals, and his endeavor when he became King of Bohemia, was to give his country works of the same nature.

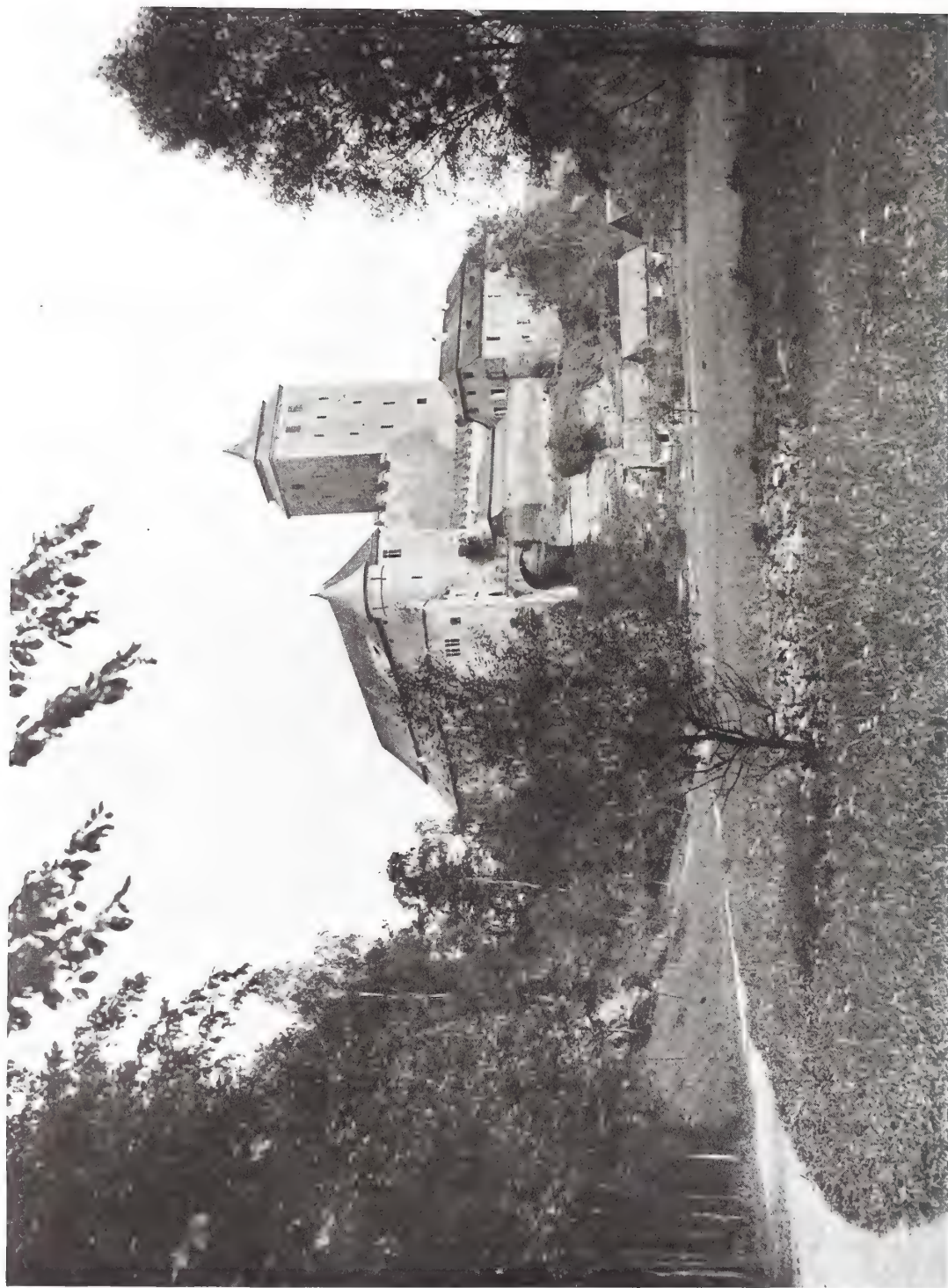
Due largely to his fortunate, peaceful and long reign, Karel's intentions were realized in an abundant measure. In 1344, he laid the foundation of the celebrated St. Vitus Cathedral of Prague, which, built on a high elevation and

offering from all directions a view of beauty, remains to this day the foremost ornament, and almost a symbol of the capital city. The construction of the cathedral was entrusted at first to a Frenchman, Mathias of Arras, and after his death to Petr Parlér and then to his son, Jan Parlér, of Prague.

The establishment in Prague during Karel's reign of a native archbishopric checked in a very large measure a threatened German influence in church architecture. The people even then were very suspicious of any such influence, feeling well that it was liable to be only the forerunner of foreign meddling in politics and national life in general.

Petr Parlér built also the church "Karlov" in Prague, whose great cupola is arched so daringly and ingeniously that it remains to this day an object of admiration. In the XIV century, when built, the vault seemed so wonderful that before long the church became woven about with superstition. It is told to this day that the builder succeeded only by the aid of the infernal powers; and it is further said that even he himself finally lost faith in his success, and at the termination, after having fired the scaffolding and hearing from a distance its crash, took this for the crash of the dome itself and committed suicide in desperation.

At the bidding of Karel IV there was also built the castle "Karlův Týn," which an eminent professor of Art History characterizes as "a monumental construction in every respect, impregnable in its time and indestructible." The castle became the depository of art, of religious relics, of the most important state documents, and of the crown jewels. It stands well cared for to this day as one of the pearls of architecture and decorative art of the XIV century.



Kost, one of the few remaining famous castles of Bohemia (XIV Century).

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Karel's son, Vladislav IV, was also a friend of art and of the Gothic style; but his reign is marked rather by attention to luxurious detail in art than by monumental construction. A splendid example of this tendency may be seen in the gable of the old building of the University.

The Hussite wars of the XV century paralyzed architecture, as well as other arts, and were attended by widespread destruction. A multitude of churches, monasteries, convents and castles fell prey to the religious effervescence and warlike operations. Vandalism was severely punished, but a religious war is a poor protector. There is a tradition that the incendiary of the beautiful church in Sedlec was punished by the famous Hussite leader Žižka, by having melted metal poured into his throat.

The Gothic blossoms out once more in its latest phases during the reign of Vladislav. It is largely limited to the repair and restoration of ruined churches, but in details produces valuable and original innovations. The best examples of these are the complex, richly-ribbed vaulted ceilings. This period produced at least two noted architects whose names have been preserved to our time, namely Beneš of Loun, and Matyáš Rejsek.

The XVI century is essentially that of the advent of the Renaissance. In 1534, under the direction of the Italian master Terrabosco, there is constructed the wonderfully beautiful little castle of Queen Anne, indisputably the finest example of Renaissance art north of the Alps. It is quite impossible in a few lines to describe the harmony, and the attractive gentle elegance of this construction, which fortunately remains to our day in an excellent state of preservation.

This century, as a whole, may be said to be marked by the influence of noted Italian architects, called into the country by the Bohemian nobility. The Italian masters everywhere worked, however, hand-in-hand with those of native derivation, and after a more or less temporary stay left architecture in the hands of the latter. Moreover, the influence of the native builders resulted in such modifications of the Italian style, that we are justified in some instances, at least, in speaking of the Renaissance of Bohemia. These conditions persist until the end of the century, when some influences from the northwest of Europe begin to manifest themselves.

The best architectural remains of the XVI century comprise the Schwarzenberg's castle in Prague; the castles in Litomyšl, Opočno and Krumlov, and the city halls in Plzeň and Prachatice. Another remarkable construction representing the old Gothic is the Church of St. Barbara in Hora Kutná, erected by the proud inhabitants of that rich city with the object of exceeding in both size and luxury the St. Vitus Cathedral of Prague. Still other monumental structures from this period are the well-known Most Tower, erected for the defence of the Karel Bridge; and the great Vladislav Hall in the Prague Castle, which used to serve for banquets and even for knights' combats. This remarkable hall and the equally remarkable Týn Church, are at the same time the two structures which in Bohemia show the first traces of the coming Renaissance, which reaches Bohemia at least two decades earlier than it does any part of Germany.

The XVII century is essentially that of the Thirty Years' War, with its great destruction and paralyzing consequences. Architecture as well as

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the other arts were naturally among the pursuits that suffered most. As a result there are but few noteworthy architectural remains from this period. The brightest is the castle constructed in Prague during the war for Valdštýn (Waldstein), the famous general. The palace encloses an admirable loggia, which is as if transplanted from the very heart of sunny Italy.

After the 'Thirty Years' War and its immediate consequences, architecture in Bohemia begins again to revive, this time through the influence of the Jesuits—the same Jesuits who did so much for the destruction of Czech literature and art during the war. The rôle of the Jesuits in the Czechoslovak countries was to recatholicize, to bring back to the fold of Rome, the population. To further this purpose they now began to build new showy churches, the form and riches of which were to influence the mind of the people and create due respect for the Catholic religion. In addition the estates of the executed or exiled true Czech nobles and rich families, were during and at the end of the war distributed by the victorious Hapsburgs to foreign adventurers and Austrian tools, who, finding themselves with valuable possessions were now, on the ruins of the old, building their new mansions and castles. Whatever art was manifested in these movements was outside art, generally more or less mediocre and not connected with the native population. The latter, crushed politically, deprived of its best blood and reduced to little more than a remnant in numbers, had now no means or inclination for artistic pursuits in any direction.

The essential contribution of the Jesuits to the architecture of Bohemia was the introduction by them of the baroque, which in the course of time

became the prevailing style in the country, and was eventually so developed and generalized that many of its remains may still be seen in the Bohemian cities. Of the most notable is the St. Nicholas Church in Prague which, with its picturesque dome, characterizes the whole part of the city between the Vltava (Moldau) and the Hradčany, the present seat of the Parliament and Government of the Czechoslovak Republic. Another interesting construction, belonging to this class, is the so-called Russian Church in Prague; while a similar structure, but a real jewel of architectural art, is the little "Castle" now known under the name of "America." If we enter some of the crooked streets of Malá Strana, in Prague, we are in a regular museum of baroque architecture; and similarly in parts of some of the smaller cities.

Besides the baroque, later Prague reflects also some of the cold "empire." This style was never sympathetic in Czechoslovakia, and it remained essentially an "official" style utilized by the Austrian Government for its own constructions, which fact only added to its unpopularity.

The introduction of the empire left certain unfavorable effects which are perceptible to this day, and which manifest themselves in monotony. It is really a subjection of art. The only objects of consideration are "practical purposes" and the results are unattractive.

It is only in the sixties of the XIX century that a real turn to the better may be noticed. There is, in a way, a revival of the Renaissance. This is marked first on public structures. They gradually reach their acme in the National Theatre a truly national institution built for the nation and by the

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nation, as one of the means of preserving the Czech language and culture and of combating German oppression. It was built by the Czech architect Zíték, and represents one of the finest modern structures in all Europe. Viewed from whatever direction it represents a pure, ideal art which produces a deep impression. The stones of its foundation—as those of Washington's obelisk—were brought from the various districts of the Czechoslovak territory. The enormous cost was defrayed wholly by voluntary contributions of the Czech people, in which even the beggars participated; and when during the finishing touches, due to the carelessness of a plumber, the first building burned down, the whole nation grieved and wept; but commenced at once new collections, and in a short time built even a better structure. (See cover picture.)

Another monumental structure, dating from the latter half of the XIX century, and showing the influence of the Renaissance, is the National Museum, standing at the head of the square of St. Václav in Prague.

The Renaissance as modified in Czechoslovakia has in the course of time become very popular, and there is hardly a small town in which either the town hall or the Sokol Hall, or some of the schools do not reflect this style which dates back to the XVI century, but which during the XIX century has been modernized and still further developed.

At the present time the Czechoslovak architects are following the modern tendencies. As a rule, they supplement their studies outside of Czechoslovakia, more particularly in France, and are applying their endowments as well as possible under modern

technique, material and requirements. There is no definite, unique, national tendency—there has been no time as yet for its development; but the best minds are searching for a true way in that direction.

Of the most remarkable recent productions in architecture may be mentioned Panta's Station in Prague, known since the armistice as the "Wilson" Station—in slight recognition of the aid extended to Czechoslovakia by the American President, whose true greatness will perhaps only be appreciated by the historian; and also the "Representative Prague Hall," the work of Balšánek and Polívka. Both of these are structures that well deserve the attention of the art student visiting the capital of Czechoslovakia.

On the whole, we see from this brief and very incomplete survey that while the wars of the XV and XVII centuries have brought about widespread destruction of architectural remains, Czechoslovakia, and in particular Bohemia, with its capital Prague, still possesses many memorable and interesting structures, representing practically the whole evolution of European architecture, with native modifications. These tendencies are most marked in the capital of the country, but they are reflected all over in the larger and smaller towns, and even in the higher class of rural constructions. Some of these structures represent veritable jewels, dispersed over the country. They are witnesses of the inherent qualities of the people.

Taking into consideration the relative smallness of the nation, Czechoslovakia may well be proud of its architectural record.

Washington, D. C.



"The Pastoral Madonna" by B. Kafka.

SCULPTURE

By DR. OLDŘICH HEIDRICH

SCULPTURE, in the proper sense of the term, was unknown in Czechoslovakia before the introduction of Christianity in the IX century. According to the old chronicles, the pagan Czechoslovaks had statues or statuettes of their deities, which they called "dědky;" but all these were carved in wood. The first efforts at true sculpture date from about the X and XI centuries, and were made by the monks of the famous Sázava Monastery, in which native church art, in all forms, was fostered from the beginnings of the establishment.

During these earlier centuries, sculpture was intimately associated with architecture, which it served, and can hardly be said to have existed as a separate art. It manifested itself particularly in bas-reliefs and decorations, of which some interesting remains are preserved.

With the advent of the Gothic, all plastic arts and sculpture in particular assumed a great development in Bohemia. Petr Parléř, the builder of the renowned St. Vitus Cathedral in Prague, was also a famed "artist in stone," who left us the statue of St. Václav which is still preserved in the cathedral, and participated in the sculptures of the "tombs of the Přemysls"—the kings of the Přemysl dynasty.

A whole series of valuable sculptures remain from the period of Karel IV and his son Václav, in the XIV century. The triforium of the St. Vitus Cathedral bears a row of marble busts, portraits of the kings, queens, notables and architects who patronized or assisted in the construction. Somewhat coarser are the stone statues of the

Old Town Bridge Tower in Prague. There is a beautiful piece of sculpture in the Tomb of Ste. Ludmila, in the Church of St. George. The expressive reliefs on the portal of the Týn Cathedral in Prague are also from this period.

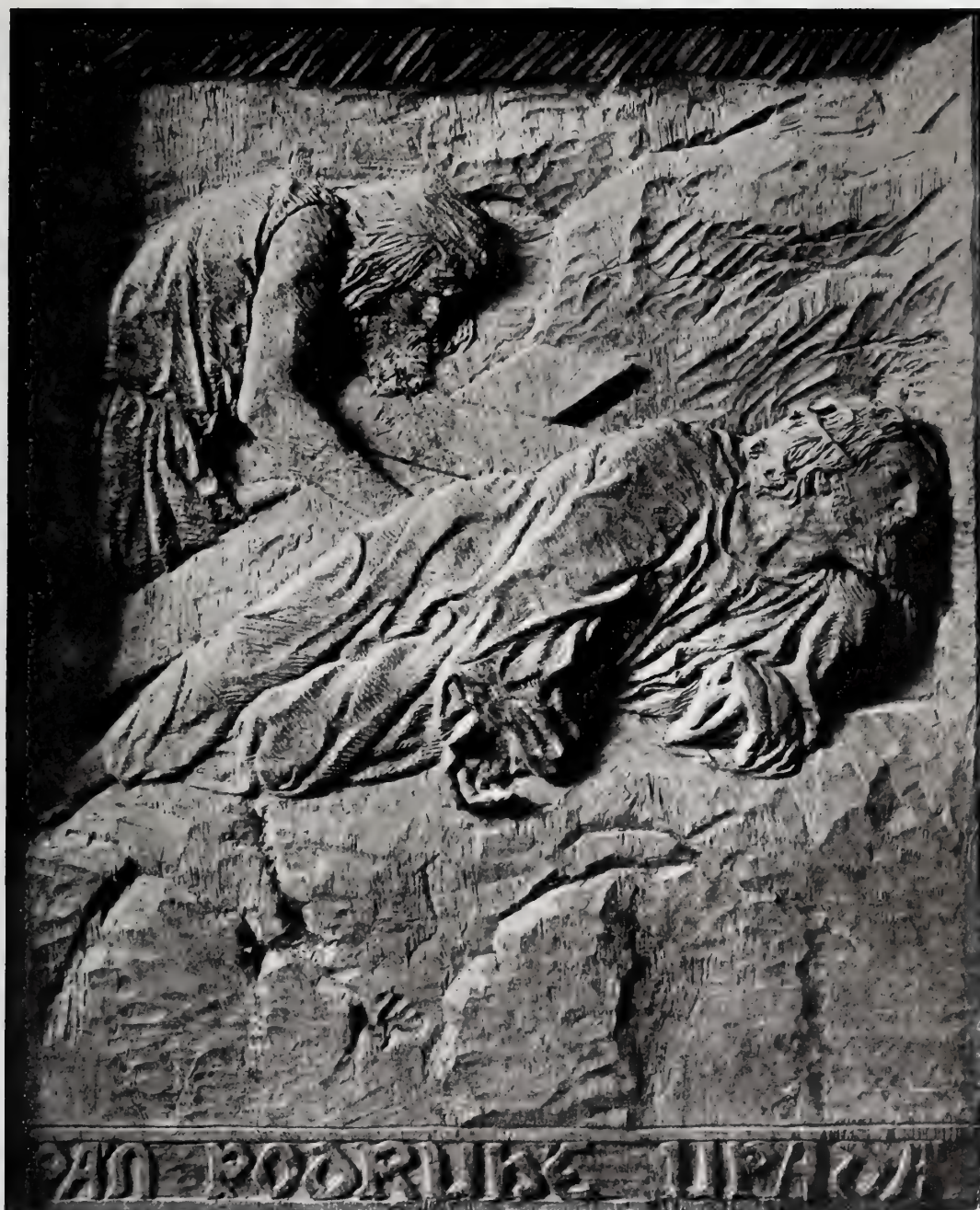
The XVI century brings with it the beneficial influence of the Renaissance. Italian builders and artists are called to Bohemia to introduce the style, and the country is enriched by a number of masterpieces of architecture. With the builders come also prominent sculptors, whose places, however, are soon filled by native scholars.

This period marks, too, a high development in artistic sculpture in metal. Unfortunately, much that was produced during this and the earlier periods was carried away or destroyed during the 'Thirty Years' War. Of the surviving works of plastic Renaissance art one of the most interesting is the so-called "Singing Fountain," the work of Jaroš or Brno, located in the former Emperor's garden in the Prague Castle. Besides the handsome sculptured form of this fountain, as the water falls back on it, it emits a series of melodious tones, wherefore the term "Singing Fountain."

The period of the baroque in Bohemia and Moravia of the latter part of the XVII and the XVIII centuries left also, especially in the churches, a series of sculptural remains, both in the capital and in the smaller cities. But the end of the XVIII century, under the influence of the Austrian Emperor, Joseph II, was very unpropitious to art in general. Many of the monasteries, and convents in particular, were confiscated and turned into bar-

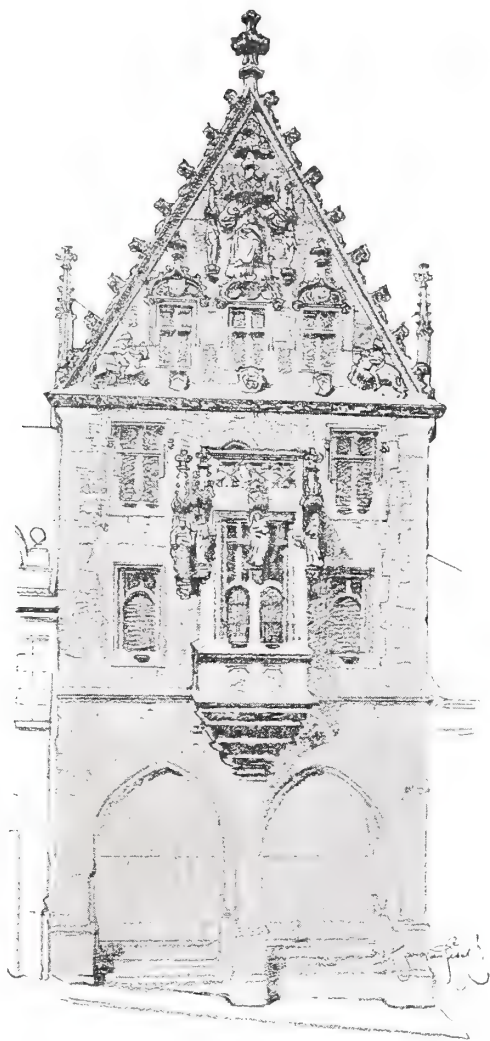


Carving in wood, "Weep not for Me," from the famous *Via Dolorosa* at Kolín by Bílek.



The "Second Fall," from *Via Dolorosa* by Bilek.

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Kamený Dům (the "Stone House"), XIV Century.
Kutná Hora.

racks or used for other purposes, which was attended by extensive dispersion, if not destruction, of art objects of every nature. The nobility of Bohemia who up to this time, outside of the churches and monasteries, constituted the main support of art in all its branches lost temporarily, under the influence of the Court, interest in these directions. And the renowned art collections of Bohemia, brought together particularly under the Emperor Rudolph II, were in the main sold in

order that funds might be obtained by the Austrian Government for more "practical" purposes. It is little wonder that this period is marked, in sculpture as well as in other branches of art, by mediocrity as well as scarcity of production.

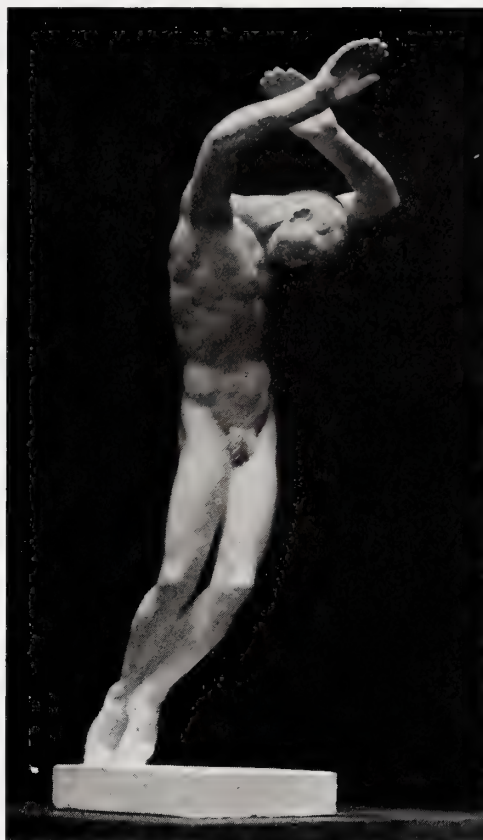
The modern revival of sculpture in Czechoslovakia belongs to the XIX century. During the earlier part of this century there are still to be noted the depressing and binding influences of the old traditions and conventionality, but before long and simultaneously with the cultural revival of the nation in all directions, a number of young sculptors appear who gradually raise the art to the level of other contemporaneous standards. The cold empire style, as well as the baroque sculptures of the saints and of church decorations, are gradually abandoned. That progress was not even more marked and rapid was due wholly to the repressive influence of the Austrian Government which, in the characterization of Gen. Marlborough, "was always behind the rest of Europe by one army, one thought, and one century." We know that, so far as thoughts and ideas are concerned, Austria was behind by far more than one; only a future impartial study of the baneful influence of Austria on its "provinces" will show how unwholesome, not to say paralyzing, this influence was in the direction of a free inspiration and unfettered development of all branches of fine arts as well as of literature.

Among the modern pioneers of sculpture, in Czechoslovakia, may be mentioned Václav Levý (1820-1870), whose teacher, Schwanthaler of Munich, wrote that he was "his best scholar, but without a hair of his (Schwanthaler's), being just his own and original." Levý also spent twelve years in Rome, where

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his fame grew so that some of his works were purchased by Pope Pius IX. His sculptures, largely of a religious nature, show a sincere piety with a deep appreciation of antique beauty and harmony.

It would be difficult in this place to mention the individual Czechoslovak sculptors of the transitional and modern periods—they have mainly a local significance. One who rises considerably above this is Josef Václav Myslbek (1848–1909), for many years a professor of the Prague Academy of Arts. Myslbek was a sculptor of high individuality, fine technique and originality. Breaking away from all that was oppressive in the tradition of sculpture, he blazed his own way. His statues breathe with freshness, wholesomeness and inspiring heroism. The realities and beauties of nature are his teachers and models. His love of faithfulness is such that when he modeled the great monument of St. Václav, the patron of Bohemia, he lay on the ground and had a horse repeatedly pass over him in order that he might properly study the action of the animal's muscles also from that direction. The monument in question, standing now in the foremost square of Prague, is his most popular production, for outside of the high artistic value of the work, its subject St. Václav, is a national hero. It is St. Václav, who the people believed up to the World War, slept with his knights in the hill "Blaník," from which, when Bohemia was in direst straits, he would emerge for its salvation. When the Czechoslovak army, led by the Sokols, appeared suddenly in Siberia and Russia and did wonders which contributed in so large a degree to the liberation of Czechoslovakia, many of the common unsophisticated people were inclined to accept that these were the Blaník



The Wounded Soldier, by Jan Štursa.

knights of St. Václav. The monument in question is a symbol of the more fortunate future of the Czechoslovak nation; the statue itself exhales strength, confidence and hope in the events to come.

The latter part of the XIX century marks the emancipation of the Czechoslovaks' sculpture from the art of Germany and German Austria. The ideals are now French, besides the best of old Greece, Rome and Italy. Rodin, in particular, exerts a marked influence. But throughout all there is manifest a desire of the sculptors of "being their own."

Among the most noted of the later generation are Josef Moudař, whose works embellish the Vyšehrad Pan-

ART AND ARCHAEOLOGY

theon; Antonín Procházka, a sculptor of eminent technique devoted to slavic types; and others. The foremost after Myslbek, however is, Stanislav Sucharda. His statues, for the ideals of which he delves into folk lore and folk life, are full of warmth and gentleness. Sucharda is a poet-sculptor, but a poet who does not slight faithful technique; also, he may be strong dramatically. His *chef d'oeuvre* is the granite and bronze composite monument of Palacký the "father of Bohemian history," in Prague. This striking and symbolic monument, to which illustrations do scant justice, is justly a pride of the Czech capital. It represents Palacký the historian, listening to the voice of the historic current of events; while some of the subsidiary figures point to the nation's subjection and hope for liberation.

Still another living Czechoslovak sculptor of note is Ladislav Šaloun. He is the sculptor of the third greatest monument in Prague, that of Jan Hus, standing in the memorable square of the "Old Town."

In addition, the present generation of Czechoslovak sculptors is represented by a whole series of names, some of which are already well known beyond the boundaries of the new Republic, but which it is impossible to mention

within the scope of this paper. And the progress of the art of sculpture in Czechoslovakia, with minor exceptions, is a healthy progress full of promise for the future.

Notwithstanding the vicissitudes of time, and the serious disadvantages under which sculpture labored in Czechoslovakia until the latter part of the XIX century, the appreciative visitor to Prague can not but be pleasurably, and here and there deeply, surprised at what remains. The churches, the cemeteries, the squares, the museums, the castles, many of the old rich mansions, the ancient Gothic towers, and last but not least the Karel's Bridge, show far more in the line of sculpture than can be found in any modern city of similar size to the Czech capital. They are the accumulations of art remains of ten centuries, and they represent a book of the history of sculpture and related arts which deserve a much more attentive perusal than it has yet received from outsiders. Some day, we may hope, these and the other art treasures of Bohemia, to which these scant few lines can barely call attention, will be suitably described in the English language and shown in illustrations which are not yet available.

Washington, D. C.



PAINTING

By ALEŠ HRDLÍČKA.



A Honeymoon in Haná (rich district of Moravia), by Joseph Mánes.

THE HISTORY of the art of painting in Czechoslovakia has really but two subdivisions, the old and the modern, the latter beginning strictly only with the later half of the XIX century.

The long old period is characterized especially by church art. The first painters mentioned in Czech history are the first two abbots of the Sázava Monastery. The art is partly ornamental, partly representative; and the



Mucha's "Jan Hus Preaching to a Congregation which includes the Queen and the Court Ladies."



Mucha's "Jan Hus Preaching to a Congregation which includes the Queen and the Court Ladies."

ART AND ARCHAEOLOGY



PTÁČEK.

Illustration to the Folk Song "A Birdie."

By Mikuláš Aleš

latter appears for a long time restricted or almost so, to paintings on cloth, wall or wood, or religious scenes, of saints and of madonnas. Of the earlier productions but very little remains to our day, and we are unable to judge of their standards.

As for all arts, so for painting in Czechoslovakia, the "golden days" are those of the XIV century. In 1348 the painters are already numerous and important enough to associate into a

Fraternity. It was, also, during this time that painters and other artists were elevated to a special dignity at the Court.

It is of interest to note that the Painters Fraternity embraced painters in general and the heraldry painters, between whom there was kept a clear distinction which is not now fully understood. The patron saint of the fraternity was St. Lucas.

During this century there is an influx into Bohemia of painters from Germany, some of whom remain temporarily, while others settle permanently in the new country; and with these newcomers are brought in German and Dutch influences which are very perceptible in the Bohemian art remains of the period. In conformity with the spirit of the time, and the piety of Karel IV, the sphere of painting remains still very largely religious, but there is also some portrait and "worldly" painting. There is a marked development of painting "al fresco."

The survivals of painting from this period are quite numerous and afford interesting material for study. Besides the western there are noticed some Italian and even still some Byzantine influences. The quality of work reaches in some instances a high standard without, however, constituting masterpieces which would equal the best Flemish or Italian. It is plain that circumstances have as yet not been sufficiently propitious to develop a school of characteristic painters of Bohemia itself.

Simultaneously with the development of painting at large, a very considerable progress has also been realized during these earlier centuries in the development of miniature paintings and especially in the illumination of bibles, breviaries, psalters, and books of the gospels. An effort was also made

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during the reign of Karel IV in art mosaic.

During this period the painting of church interiors reached its maximum development, and there are accounts of whole series of churches and castles that were filled with paintings in this manner. Unfortunately a large majority of this painting has, in the course of time, been destroyed. Some good examples have been accidentally recovered in recent times during repairs to old churches.

During the reign of Václav IV, the son of Karel, the favorable period for the development of art and painting continues, but the latter is now marked by more boisterousness and less restriction. The art of illumination has progressed extensively, and has left a series of valuable examples.

The Reformation and the Hussite wars of the XV century not only stopped art progress, but resulted in widespread destruction. What this produced follows very largely old traditions. The art of illumination, however, shows a decided advance still further, as witnessed by the number of precious remaining examples, some of which begin already to show the influence of the Renaissance.

In the XVI century painting is especially favored during the reign of Rudolf II. As a Hapsburg, Rudolf called in a number of Dutch and German masters, the foremost of whom is Bartholomew Spranger of Antwerp, who eventually settles in Prague for the rest of his life. The new impetus given to the art of painting extended, however, all over the country and resulted in the appearance of a series of native painters, some of whom become especially noted.

The XVII century and the Thirty Years' War were on the whole a most unfavorable period for the art of paint-

ing in the Bohemian territories. A number of the foremost native artists were among the exiles from the country; and there was no incentive for the development of others. In addition to which there was a wide destruction. After the Thirty Years' War the new nobility and new rich owners, mostly of foreign extraction, in repairing the partly ruined and in building new mansions, called in again numbers of foreign painters, the foremost of whom was Peter Brandl, whose paintings were characterized by unusual power. The



*Kolíne, Kolíne! na pěknéj rovině
nejeden synáček u tebe zahyne.
Kolíne, Kolíne! nejsi hoden stát,
nejedna matička synčka tam ztrácí
Matička synáčka, sestřička bratříčka,
nejedná panenka svého milovníčka.*

BITVA U KOLÍNA.

Illustration to Folk Song relating to Battle of Kolin.

By Mikuláš Aleš



One of Mucha's great tableaux from Slavic history, "The Liberation of the Serfs in Russia," with idealized Kremlin in the background.

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art that showed the most rapid advance toward recovery was painting *al fresco*, represented by a new progeny of native painters, among whom excelled especially Václav Reiner (died 1745). The development in this direction is such that it is possible to speak of a Czech School of fresco paintings of the XVIII century. The subjects of the paintings were partly religious, partly battle scenes, either historical or allegorical, besides which there appear also landscapes, paintings of flowers, etc.

The reign of Joseph II, as a complete antithesis to that of Rudolf II, directly interfered with all progress in art, including painting. By the decree of 1782, the Painters Fraternity was dissolved. Rudolf's art gallery, and many privately owned pictures were sold abroad; and nothing was now produced. This curious state of affairs can only be regarded as one of the manifestations of abnormality which here and there have been observed in the different Hapsburgs. Fortunately, in 1796 conditions have so changed that the establishment of an "Association of the Patriotic Friends of Art" became possible, which was soon followed by the foundation of a permanent Art Gallery and Art School. This, properly speaking, was the beginning of the modern period of the art of painting in Bohemia, though for a long time yet the art was laboring under foreign influence.

The rest of the history of painting in Czechoslovakia is that of a steadily accelerating development toward the best of modern standards and an equally augmenting emancipation from traditional and foreign influences. The main pioneer in this direction is J. Mánes (1821-71), whose excellent studies of the native types and illus-

trations from old Czech history have exerted a strong influence on a line of followers. Jaroslav Cermák (1811-78) devotes himself to scenes from the life and environment of Slavs in the Balkans. F. Ženíšek and Mikuláš Aleš follow ingeniously and originally in the same direction (in Bohemia and Moravia). It is these two who produced in the main the exquisite wall paintings of the National Theatre.

Historic painting is represented foremost by Václav Brožík (1851-1900), known the world over by his great tableaux "Jan Hus before the Council of Constance," "Columbus before the Court of Isabella," etc.; and at the present time by A. Mucha who, since 1890, is working on twenty great tableaux that are to illustrate the main events of Slavic history. Eleven of these huge tableaux, 18 x 28 feet, have been completed and a number of them have, within the last two years, been shown in the Art Institute of Chicago and the Brooklyn Museum. Scenery in all its forms, genre, and all other forms of the art of painting, have today in Czechoslovakia able and noted representatives.

The older national collections of art are housed since 1882 in the beautiful and extensive Rudolfinum in Prague, while the more recent art treasures are housed in the "Modern Gallery." Also, there are a number of important private collections, and, taking the arts together, the great old churches and mansions of Prague, and the old churches, monasteries, castles and mansions scattered over the country, are similarly as in Holland, Belgium, France and Italy, so many parts of one vast art museum.

U. S. National Museum.



"Death and Resurrection," Group in Bronze, by Ettore Cadorin.

CURRENT NOTES AND COMMENTS

"Death and Resurrection," by Ettore Cadorin.

This photograph represents the bronze group "Death and Resurrection" by the sculptor Ettore Cadorin. It will shortly be erected for the Karagheusian family of New York City, in Woodlawn cemetery.

The group represents the symbol of the Christian belief, according to which death is considered but a passage from this life to the Eternal Life, through the resurrection of the spirit.

The two figures emerge from the massive block with a calm and large movement, especially of the torsos, while a part of the bodies remain enveloped and melted in the block. One of the figures expresses a complete attitude of lethargic sleep like death, which is not the end of everything, but a temporary rest. The other figure is animated by a movement of deliverance and life and the face expresses a rapture of serenity and beatitude.

The hair of the two figures descends along the bodies in floating masses which further down shapes themselves into the block so as to envelope the figures and add to the poetic mystery of the ensemble. The artist aims with this work to give a new character to the sculpture of cemeteries less conventional, and with a deeper and more symbolic meaning. A number of his works done in the same style, stand in the cemeteries of France and Italy.

Athenian Nights at Toledo Art Museum.

Would you like to spend some time back in old Athens with the filleted maidens and bronzed athlete of the Parthenon frieze? Would you care to see a play of Sophocles or Aeschylus given just as the ancients viewed it? Would you catch a bit of the real flavor of Greek art and civilization? Impossible! you say. Not at all! Toledo is doing it through her Museum of Art and it is one of the many things which mark this museum as no mausoleum, but a living, pulsating community center of art appreciation.

It all began when someone realized the possibilities of the steps of the museum as a stage for a Greek play. The dancers were members of a High School gymnasium class, and the actors came from a class in Public Speaking. The play chosen was Sophocles' *Antigone*, so different from the problem-plays of today, yet containing the world-old and ever-new conflict between duty and desire, and bringing home the truth of that truth the world seems able to learn through individual experience, "What a man sows, that shall he also reap."

It was a perfect June night. A silver thread of a moon in a real Aegean blue sky floated over the dark tree-tops and hung, poised, over the Ionic columns which form the stately entrance to the museum. Seats for the spectators were placed along the broad, flagged portico, while the actors played their parts on the marble steps. The Parthenon itself could not have formed a more classic background.

Between the acts, a group of girls, their white tunics caught with silver bands, danced as the old Greek chorus used to do. Girls of the twentieth century were they? Oh, no! They were devotees of Athene, once more offering their gifts to their patron goddess, and delighting to do her homage.

When the spectators demanded an encore, the dancers became gleeful children, dancing in the courtyard of their home, and bounding balls to the accompaniment of their delight. Finally, running down to the fountain in the middle of the square, where the waters of the pool flashed in the mellow moonlight, they raised graceful arms in adoration of Artemis, the moon-goddess.

It was the scene, in the flesh, that is to be found on many a Greek urn. The entire performance had that elusive charm which marked it as "a thing of beauty," and the remembrance of it in the minds of the audience will be a "joy forever."

C. L. PRAY.

Annual Convention of American Federation of Arts.

The twelfth Annual Convention of the American Federation of Arts will be held at the Corcoran Gallery of Art, Washington, D. C., May 18, 19, 20. Special sessions will be devoted to "Art and the People," "The Artist's Point of View," "Professional Art Problems," "Educational Work" and "The Art Museum."



"Fête Champêtre," by Adolphe Monticelli.

Courtesy of Vose Galleries, Boston

Monticelli Exhibition at the Vose Galleries, Boston.

The Vose Galleries, of Boston, on March 17, celebrated the eightieth anniversary of the founding of the house by opening one of the most remarkable exhibitions that has ever been held in this country—a display of twenty-one paintings by the immortal French colorist and romanticist, Adolphe Monticelli (1824–1886). Professor Churchill, of Smith College, delivered a lecture on Monticelli before a notable assemblage of connoisseurs.

Such another exhibition, for brilliancy and beauty of color, has probably never been seen in this country. Critics have come to accept Monticelli as the leader in his field, as richer and more vibrating than Watteau, and as the superior of Diaz both in color and in composition. The Vose display served to confirm this estimation of the master.

The outstanding picture in the exhibition was "A Summer's Day: Idyl," which is regarded by many as Monticelli's greatest work. It was lent by R. B. Angus, of Montreal, who is one of Canada's biggest collectors. Cool, joyous and lightsome, in it the artist reached the very heights of idyllic painting, with its group of happy figures surging like music amid a wood, under a romantic sky. Another masterpiece, also from the Angus collection, "A Garden Fête: Sunset," is in some ways the antithesis of the other, because it is intensely warm and glowing.

Monticelli's pictures all have the qualities of precious gems, but especially jewel-like is "Romantic Scene," also in the exhibition. This work has the beauty of rubies, emeralds and gold. Another extremely fine subject, "Woodland Dance," lent by the Hillyer Gallery of Smith College, was a prized possession of the late George Fuller. Other superlative examples in the display was "Fête Champêtre," brilliant and positive; "In the Woods," cool and exquisite with its cameo-like faces, and "The Star of Bethlehem," with oriental splendor flaming through the duskiness of night. "The Pet Dove" and "The Peacock Garden" were large subjects belonging to the series that Monticelli painted for the Empress Eugénie, and that introduce her portrait. Earliest of all in point of date, was "The Lark," that reminded one more of Watteau than any of the others.

BOOK CRITIQUES

The Outline of History, by H. G. Wells.
Being a Plain History of Life and Mankind.
New York : The Macmillan Co. 1920. 2 vols.
\$10.50.

It is obvious that so clever and calligraphic a ready writer as Mr. Wells can, if he shuts himself in his study with thirty or forty recent books and a stock of reference works, compile in a few months a history of the world, inferior as a history to the book that any one of a score of historians, if unhampered by scholarly inhibitions, could produce, but more likely to be read by the man in the street. As the reverend William Sunday wins souls, so Mr. Wells is said to be winning to the study of history many hitherto innocent readers. And timid preachers, and scholars who can be intimidated by Mr. Wells' denunciations of "the bent scholarly man as intolerant as a priest, as obscurantist as a physician," will fear to criticize the methods of either. But there is no reason why any serious critic should take seriously this propagandist pamphlet and book-making enterprise, except as a symptom of the intellectual decadence that threatens our civilization. It is for Anglo-American post-bellum culture what the sale of forty thousand copies of Spengel's "Downfall of the West, or Morphology of World History" is for the more pessimistic reading public of Germany. And, if European civilization really were foredoomed to another secular eclipse, prophecy might salute Mr. Wells' work as the Orosius of the New Dark Ages. The chief hindrance to such an unenviable immortality would be its bulk. Mr. Wells calls it an Outline, and it is made a very meagre and spotty sketch by the space wasted in explanation of its choices and apology for its rejections; or on those thumb sucking disquisitions of cosmic introspection, with which we are already too familiar in "The Research Magnificent," "Anticipations" and other of Mr. Wells' eleven "books on social, religious and political questions." But thirteen hundred large pages economically used would hold more history than Mr. Wells had time to get up, or than his shrewdness would inflict upon the reader who wants "plain statements that he can take hold of comfortably." With no larger expenditure of paper, the publishers could have reprinted an orderly presentation of three or four times the amount of historical facts given by Mr. Wells; and, in addition, Macaulay's, Carlyle's and Frederick Harrison's essays on history, Mill's review of Guizot's

"History of Civilization," Bryce's "Holy Roman Empire," Henry Adams' "Mont St. Michel and Chartres," Jebbs' "Primer of Greek Literature," the best parts of Mackails' "History of Roman Literature," equivalent sketches of the chief modern literatures, and a brief authentic history of science. But where in such a collection would be the unity, the stamp of Mr. Wells' demiurgic mind? There would be quite as much real unity as there is now. For what complaisant reviewers call the unity of this book, is an illusion created by repetition and cross references and the reiteration of Mr. Wells' prepossessions and prejudices: his socialism; his affectation of a Tolstoian Christianity, which his way of life gives him no right to preach; his disdain for the past; his exultation in the progress that has substituted the conveniences of his study for the defective library of Alexandria; his Shelleyan prophecies of the dawn of happiness and science on the world; his uneasy contempt for scholarship and culture; his antipathies to patriotism, the University of Oxford, the Romans, Demosthenes, Rudyard Kipling and Gladstone.

There is no unity, either, of artistic composition or of critical apprehension of the causal sequences and interrelations of history. The separate chapters were obviously composed by the method of diluting a capricious abstract of whatever modern book on the subject pleased Mr. Wells best, with the reflections and happy thoughts that flowed into his pen as he wrote. His nominal coadjutors, Mr. Ernest Barker, Professor Gilbert Murray, and the rest, profess to discuss these happy thoughts seriously with the author in the foot notes. But why should any other scholar concern himself with Mr. Wells' prejudiced estimates of literatures, which he has not read, and his jaunty pronouncements on historical problems which he knows from the hand books open before him? A professor in a great American University professes to be awe struck by Mr. Wells' accuracy, and says that, though he himself is a life-long student of history, he can detect no errors. If he will find an arena for joint debate, I will begin by presenting him with a score of "howlers." Or does he merely mean that Mr. Wells and his corps of experts have succeeded in spelling most of the proper names, and have correctly copied out the comparatively few dates given?

But the chief defects of the book are the faulty perspective and proportions, and the

ART AND ARCHAEOLOGY

preposterous valuations. Nearly three hundred pages are wasted on geologic aeons and conjectural prehistoric human history, for which a brief chapter would have sufficed. More space is given to Philip and Alexander of Macedon than to the civilization and literature of Greece from Salamis to Chaeroneia. The literature and law of Rome and their influence are altogether ignored. The Renaissance is lost to sight and the entire political history of modern Europe from 1400 to 1800 muddled and skimmed, in two confused and confusing chapters on the "Renaissance of Western Civilization" and "Princes, Parliaments and Powers." The two chief topics of 19th century history for Mr. Wells seem to be the scholarship of Karl Marx and the bad education of Gladstone.

While professing to write a history of the ideas and the mind of man, he omits the pre-Socratics, and Thucydides; is ludicrously inadequate about Plato and Aristotle; says nothing of stoics, epicureans and neo-Platonists, does not mention Chaucer, Dante, Shakespeare, Milton, Spinoza and Kant; has for Demosthenes only a sneer; has nothing to say of Grotius, Burke, Alexander Hamilton and Lincoln.

To make up, he has eleven references each to Nabonidus and to the Neanderthal man; is copious on Roger Bacon, Loyola, Machiavelli and Confucius; praises the erudition of Karl Marx and the scatological psychology of Freud and Jung; gossips for several pages each on the story of Croesus, the scandals of the Macedonian court and the abdication of Charles V, and quotes three pages from an essay on modern Hindu life by one Mr. Basu.

Such are the proportions and the estimates of value in the *Philosophic History* on which the reconstruction of our civilization is to be based.

PAUL SHOREY.

The New Stone Age in Northern Europe. By John M. Tyler. New York. Charles Scribner's Sons. 1921.

It is one thing to collect facts concerning prehistoric times and to draw the true deductions from them, and quite another thing to present the information in an interesting way so that a man, who has not specialized on the subject, finds pleasure as well as profit in perusing the student's writings. To combine the two is an art. Professor John M. Tyler has exhibited this art in his recent book, *The New Stone Age in Northern Europe*.

The author begins with a brief, though comprehensive, review of the types of man appearing on earth prior to the Neolithic Period, with which those interested in primitive mankind have been made delightfully familiar by Professor Osborn in his *Men of the Old Stone Age*. Dr. Tyler, after devoting a chapter to the transition between these two periods and the geological changes affecting the European fauna and flora, takes up in orderly sequence the remains, which have been unearthed, throwing light on the life and industry of the New Stone Age. Through undetermined and undeterminable millenia the reader is led from one stage of culture to another, up from the crude state of the cave-dwelling hunter to the community life and tribal organization resulting from agriculture and to the nomadic life which came later with the domestication of herbivorous animals.

The migration routes of prehistoric peoples under the pressure of populations and the religious concepts born of new and changing conditions are treated in an attractive way. The reader sees a continual progress in the industrial, social and intellectual life of these ancient races. He sees the rudiments of modern civilizations gradually take form and develop. He is led on and on, step by step, through thousands of years until he at last emerges into the dim twilight, which we term "the dawn of history," when man invented the means of recording events for future ages.

Taken as a whole *The New Stone Age in Northern Europe* is, to use a paradoxical term, a fascinating history of a prehistoric period. It is a story which, when one begins to read it, he will find it hard to lay aside. The attractive nature and the sustained interest are due in large measure to the skillful treatment of the subject and the author's talent as a writer. Eliminating the scientific value of the analysis of collected data, and the years evidently given to the comparative study of authorities, the excellence of the literary style would make the book well worth the reading. There is a deftness of touch which clothes the driest facts with a charm which holds the attention and gives them life. The work is a fitting sequel to *The Men of the Old Stone Age* which brought to its writer so much favorable comment a few years ago.

Professor Tyler has enhanced the value of this decided contribution to archaeological literature by appending to the work an excellent bibliography.

ROBERT LANSING.

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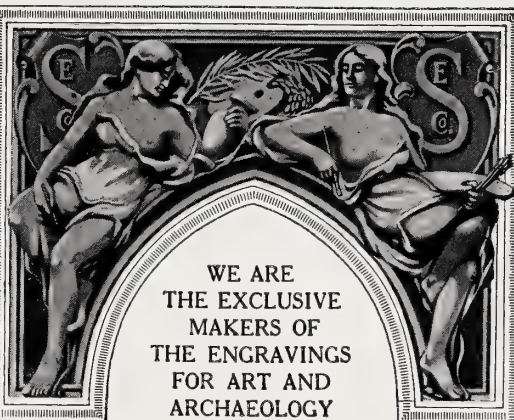
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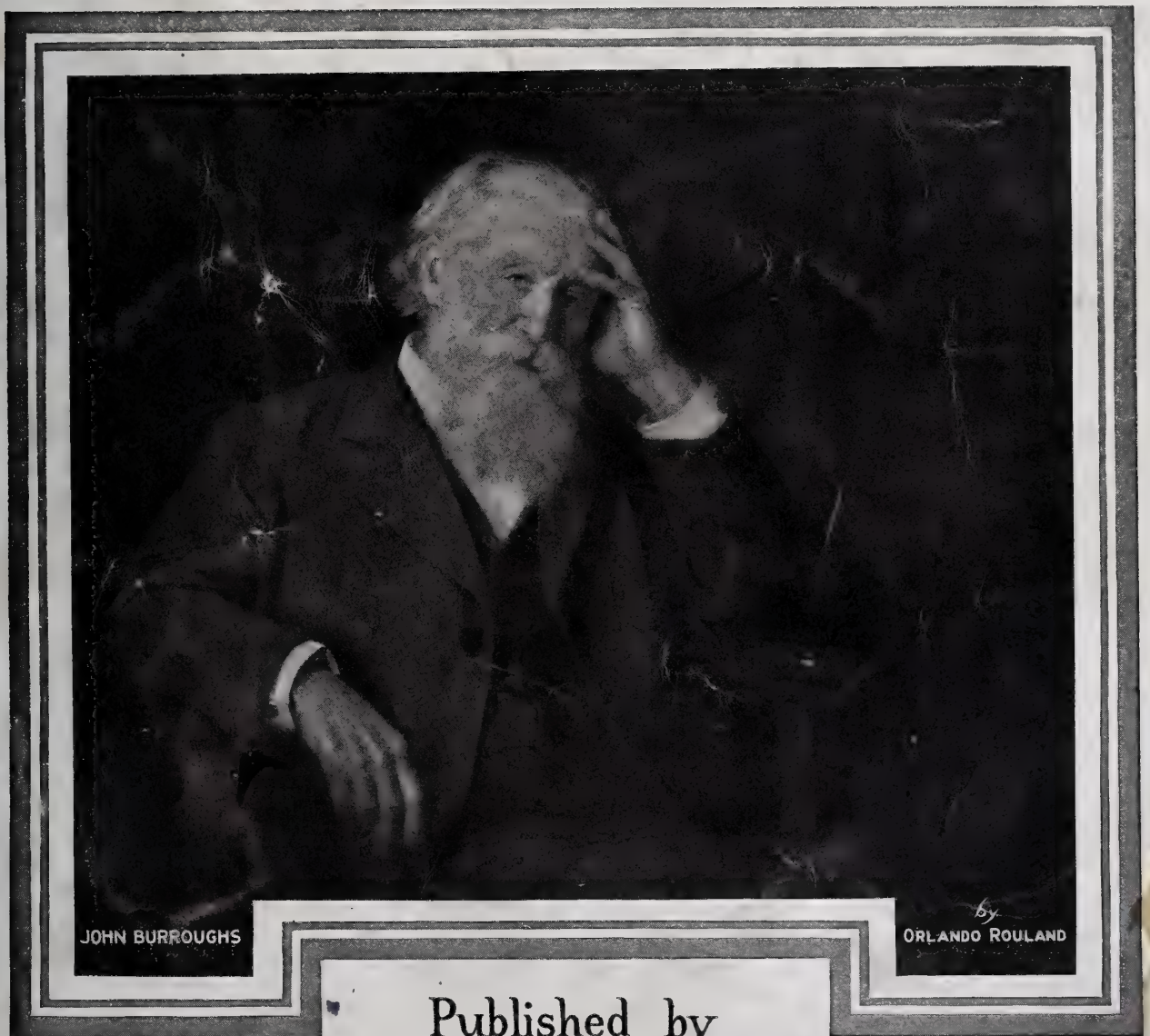
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ANNOUNCEMENT.

At the Annual Meeting of the Council of the Archaeological Institute of America in Baltimore, Dec. 28, 1920, the following resolution was adopted:

WHEREAS, The Washington Society has informed the Council that it is convinced that its incorporation would be to the mutual advantage of the Society and the Institute.

Be It Resolved, That the Institute express its approval of such incorporation with the understanding that the said Society shall be as such in affiliation with the Institute.

Be It Resolved, That the title and control of ART AND ARCHAEOLOGY are hereby transferred to the Washington Society when incorporated, and the President and Secretary are authorized to make such transfer of title.

Be It Resolved, That the existing arrangements as to ART AND ARCHAEOLOGY be maintained until July 1, 1921.

Under this resolution the Archaeological Society of Washington was incorporated in January 1921. ART AND ARCHAEOLOGY was formally transferred to the Society in February by the Officers of the Institute. Realizing that the conduct of the magazine is a large business responsibility the Board of Trustees approved the formation of a subsidiary corporation to conduct its affairs.

We quote from THE EVENING STAR, Washington, D. C., May 25:

"ART AND ARCHAEOLOGY PRESS" ORGANIZED.

Through the courtesy of Col. Robert M. Thompson, vice president, a business meeting of the Archaeological Society of Washington was held on his yacht, The Everglades, Monday afternoon, May 23, at 3:30 o'clock, during a trip down the Potomac to Mount Vernon and return. A large number of members were present.

In the absence of the president, Robert Lansing, Col. Thompson presided. The object of the meeting was to ratify the organization of a subsidiary business corporation, known as the Art and Archaeology Press, to handle the affairs of the magazine, Art and Archaeology, and to regulate the relations between the society and the magazine. The proposals approved by the board of trustees were unanimously confirmed by the members present.

The incorporators of the Art and Archaeology Press are Robert M. Thompson, J. Townsend Russell, Mrs. B. H. Warder, Frank Springer and Mitchell Carroll.

Among the original stockholders, in addition to the incorporators, are Robert Woods Bliss, Mrs. Mitchell Carroll, former Senator W. A. Clark, Miss Anne Darlington, F. Ward Denys, Mrs. Henry F. Dimock, Philip S. Henry, Martin A. Knapp, Franklin MacVeagh, Mrs. F. B. Moran, Senator Lawrence C. Phipps, Francis M. Savage, Miss Mary A. Sharpe, Miss N. C. Williams and Mrs. Charles Boughton Wood, Mrs. F. A. Delano, Mr. T. B. Hutchinson, Mrs. Norman Williams.

The Press is capitalized at \$50,000, of which the first \$25,000 will be taken by members of the Archaeological Society of Washington, after which members and subscribers throughout the country will be given opportunity to participate. More than \$20,000 already is subscribed and it is predicted that the first issue will be oversubscribed by members of the Washington Society.

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CONFEDERATE SOLDIERS' MONUMENT by Sir Moses Ezekiel in the Arlington National Cemetery
Washington, D. C.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XI

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SIR MOSES EZEKIEL: AMERICAN SCULPTOR

By HENRY K. BUSH-BROWN.¹

WE ARE assembled this day to do honor to one who by his own genius has gained the recognition of the world and the love of many friends, and we naturally pause to inquire on what food was this man nourished that he became so great. Born of a family of trades people there was certainly a vision in his mind as a child, and it is the vision of childhood when coupled with courage which makes for greatness.

MOSES JACOB EZEKIEL (known as Sir Moses Ezekiel), American Sculptor, was born in Richmond, Virginia, on October 28th 1844, the son of Jacob and Catherine de Castro Ezekiel. The first of the family in America was Ezekiel Jacob Ezekiel and Rebecca Israel Ezekiel, who came to this country from Amsterdam, Holland, and settled at Philadelphia, Pa., in 1808. These were the parents of Jacob Ezekiel, the father of Sir Moses Ezekiel. In early boyhood Moses Ezekiel manifested the greatest interest in the primary fields of art and when scarcely ten years of age

gave expression to his innate talent in the painting of panoramas and making moving figures and scenic dioramas, for the amusement of his family and friends. At the age of fourteen he had received an ordinary common school education, having devoted his spare time day and night in drawing, painting and writing poetry, and some of these early effusions were quite remarkable for such a mere youth. About this time he stopped school and determined to follow a mercantile life, but after a few years he tired of the monotony and usual routine of business affairs. In the year 1861, becoming imbued with the military spirit of that period, he entered the Virginia Military Institute at Lexington as a cadet, remaining there until the Institute was burned by the Union General Hunter in 1864 when he left with the Corps of Cadets for the field of action in the valley of Virginia and participated with them in the Battle of Newmarket, remaining in the Confederate Army until the close of the Civil War. In 1865 he again returned to the Institute and graduated with honors the following year. The re-

¹Address made on Wednesday evening, March 30th, 1921, at the Memorial Services in the Scottish Rite Temple, Washington, D. C.



A famous corner of the studio of Sir Moses Ezekiel in the Baths of Diocletian, Rome, Italy. Conspicuous are the "Homer" group, the statue of "David" and the bust of "Longfellow."

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Bust of the composer Franz Liszt, by Sir Moses Ezekiel.

verses met with by his family on account of the Civil War induced him again to re-commence his mercantile profession. On returning to Richmond in 1866 he soon tired of commercial affairs. He determined to adopt painting as a profession and executed some very creditable canvasses, among which was the "Prisoner's Wife" for Mrs. Mary Custis Lee, wife of the leader of the Southern armies, whose friendship and encouragement he had enjoyed while studying at Lexington where General Lee and his family resided. He soon, however, turned from the study of painting to that of sculpture, his first efforts being a bust of his

father and an ideal composition of "Cain, or, The Offering Rejected," His knowledge of anatomy being inadequate to the necessities of his future requirements for the study of art he entered the Medical College of Virginia for the regular course of lectures and study in "Anatomy and Dissection of the Human Body."

His removal to Cincinnati, Ohio, in 1868 gave him purpose a new opportunity. There he studied drawing at an art school for a short period and worked in the studio of a local sculptor where he made a statuette entitled "Industry," which was publicly exhibited and favorably criticized.

It was but natural that his aspirations should direct his steps to Europe for his further training in what he intended as a profession and in the spring of 1869 we find him sailing for Germany, for it was in Berlin at the Royal Art Academy that his study and success brought him honor and a still broader opportunity. In the summer of 1873, at the age of 29 years, he gained the Michael-Beer Prize of Rome, which had never before been awarded to a foreigner, for his basso-relievo of "Israel," giving him two years study in the "Eternal City." He thereafter made Rome his home, with an occasional visit to Berlin his foster mother, to Paris where he had a studio also, and to America his native land.

While in Berlin, during his four years of study he executed several ideal works in marble for patrons there and also fulfilled quite a number of commissions for America. Thus, it may be said, he was the product of American freedom of thought and purpose plus the patronage of Germany and the inspiration of Italy.

It was then but natural that his art should follow the choicest classical



Colossal Marble Group of "Religious Liberty", by Sir Moses Ezekiel in front of Horticultural Hall, Fairmont Park, Philadelphia. Unveiled at the Centennial Exposition in 1876.



Recumbent Marble Statue of "Christ In The Tomb," in the Chapel of the Consolation, Rue Goujon, Paris, France, by Sir Moses Ezekiel. Deeply religious in his nature, it is quite significant that he, an Israelite, should give to the world one of the best interpretations of Christ.

lines and find its best and noblest expression in ideal subjects. The first and greatest one was the incarnation of an abstract idea as exemplified in the colossal marble group of "Religious Liberty" for the Centennial Exposition of 1876, which was permanently erected in Fairmount Park, Philadelphia. His other most important works of this character are "Eve Hearing the Voice;" "Homer Reciting the Iliad;" "Apollo Listening to Mercury;" "David Returning from Victory;" "Art and Nature;" "The Fountain of Neptune;" "Christ in the Tomb;" "Napoleon at St. Helena;" "The Martyr, or Christ Bound to the Cross;" "Pan and Amor;" "Ecce Homo;" "David Singing his Song of Glory;" "Judith Slaying Holofernes;" "Jessica;" "Portia," and others. He made eleven decorative heroic portrait statues of the greatest painters and sculptors for the old Corcoran Art Gallery building of Washington; the "Stonewall Jackson" statue for Charleston, West Virginia, and a replica for Lexington, Virginia; the allegorical Jefferson Monument for Louisville, Kentucky, and a replica in front of the University of Virginia at Charlottesville; "Virginia Mourning

Her Dead" at the Virginia Military Institute at Lexington; the "Confederate Outlook" at Johnson's Island, Lake Erie; the Lord Sherbrooke Memorial in Westminster Abbey, London, England; bronze seated public statues of Anthony J. Drexel in Fairmount Park, Philadelphia, of Senator Daniels at Lynchburg, Virginia, of Edgar Allan Poe (his last work) for Baltimore, Maryland, and others.

He excelled in portrait busts and executed many of them in marble and bronze; that of "Washington," now in the Cincinnati Art Museum, giving him his professional start in Berlin. Those of Franz Liszt and Cardinal Gustave von Hohenlohe gained for him the Knighthood for "Science and Art," and many other very notable men and women sat to him for portrait busts and relievos. He was accorded the rank of "Chevalier" by King Victor Emmanuel and later received the title of "Officer of the Crown of Italy" from King Humbert. He received medals from the Royal Art Association of Palermo, the Raphael Medal of Urbino, medals of honor and honorary membership from many other Art Institutions, Societies, and Expositions.



THOMAS JEFFERSON MONUMENT by Sir Moses Ezekiel, in front of the University of Virginia, at Charlottesville. A replica of this monument is also in front of the City Hall at Louisville, Ky.

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Marble relief—"Confession." M. Ezekiel, Berlin, 1873.
Professor Leo's Collection, Potsdam, Germany.

his friends and here one heard the finest music by the greatest talent and met not only the best people of Rome, but also eminent strangers who might be visiting the city from all parts of the world. Therefore, an invitation from him was one of the prized artistic opportunities of Rome. Here the Queen Mother and other members of the Royal Household were frequent visitors. It was in this quaint and unique abode that he liked to show to his friends and visitors remarkable rare examples of ancient art, including many Greek and Roman fragments, which, together with this part of the Roman Baths themselves, contributed in no little degree

While these successes brought him deserving recognition from the highest art authorities, it is nevertheless the man and the artist to whom we are paying tribute today, for what he was is quite as important as what he did.

He established his studio in the ruins of the Baths of Diocletian, a most spacious place, and the simplicity and greatness of the man was manifest everywhere in the Eternal City. Here he welcomed all alike whether great or lowly, and he was always ready to give aid and encouragement to young students who came to him for advice.

Every Friday afternoon Ezekiel kept open house for



Marble relief—"Consolation." M. Ezekiel, Berlin, 1873.
Professor Leo's Collection, Potsdam, Germany.

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VIRGINIA MOURNING HER DEAD.

Colossal bronze statue by Sir Moses Ezekiel, Rome, erected on campus in front of main building of the Virginia Military Institute at Lexington in memory of the Cadets of the V. M. I. who fell at the battle of Newmarket, Va. in 1864.

to the nobility of the setting in which art, music, and beauty were most happily combined with living forms of foliage, flowers and birds.

Early in this Roman life he made the acquaintance of Franz Liszt, the eminent musical composer, and Cardinal Gustave von Hohenlohe, the Papal representative of Austria. An intimate friendship grew up between these three

which lasted throughout their lives. They formed in themselves a lovely trinity of Art, Music and Religion, as between man and man, and it is quite natural that his portrait busts of these two notables should be among his best works. Besides the winters in "The Eternal City" these three famous friends had frequently their summers in the Villa d'Este at Tivoli, that sumptuous palace and home of the Cardinal. In such a soil and in such an atmosphere was the sensitive soul of Ezekiel nourished. What more could a profound artist ask, greater than these, for the growth of the spirit?

After a residence of over thirty years in the Baths of Diocletian it nearly broke his heart to have the Government demand the possession of this part of the ruins as an adjunct to the National Museum. On leaving there he was given by the municipal authorities the Tower of Belisarius on the Pincian Hill overlooking the Borghese Gardens, which furnished him a home for the rest of his years, while he took a studio and work rooms in the Via Fausta just off the Piazza del Popolo.

However, this disappointment had its redeeming side, for in consequence at this time he took occasion to visit America and while in his native country received the commission to execute the Confederate Soldiers Monument, which has served today, in a measure, as his tomb, in the Arlington National Cemetery—this monument and that of Edgar Allan Poe,¹ for Baltimore, being his last important works.

Ezekiel was helpful and generous to the poor, a friend to everyone, and by his works calls all who follow after him to the service of man for better and higher ideals.

Washington, D. C.

¹See ART AND ARCHAEOLOGY, vol. V no. 5 (May 1917) pp. 306-308.



Lake of Nemi in the Alban Hills. It was in the bottom of this lake that the remains of the two ships belonging to the time of the Roman Emperor Caligula were found. The banks are 330 feet in height and the waters of the lake are over 100 feet in depth.

THE ALBAN LAKES

By MARY MENDENHALL PERKINS.

"I SAW something in the Museo delle Terme yesterday, of singular interest," observed my companion, as we chatted about our recent respective Roman wanderings.

"What was it?" I asked.

"Those bronze mooring rings and ornaments from the two ships which were discovered in the bottom of Lake Nemi, in the Alban Hills."

"Yes, I saw those, and I saw, too, some heavy beams of larchwood, one of them eighty-five feet long, which came from one of these same ships."

"Let's take a day off from museums and churches and visit the Alban lakes tomorrow," she suggested.

"Agreed," I replied gladly.

The Alban Mountains, with their extinct volcano of Monte Cavo, are still frequently reminded of their volcanic origin through the medium of an occasional earthquake, while the two lakes, Albano and Nemi, without doubt, occupy the beds of two craters.

The region about Frascati, has always, owing to its height and situation, been a healthful district, abounding in springs, and enjoying the benefits of luxuriant cultivation. Alban wine, as we know, was famous even in antiquity. Both Frascati and Albano, near these lakes, have been surrounded since the most ancient times, with the country houses of wealthy Romans.

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Bronze mooring-ring from one of the ships sunk in the bottom of Lake Nemi in the time of Caligula. It is of perfect workmanship and may be seen today in the Museo delle Terme, in Rome.

"No wonder the region is so full of fascination for the student," I said. "It is the human interest, after all, that adds the greatest charm to these scenes."

"Yes," replied my friend, "it makes very real the great men who once were a part of it all, who belonged to this very soil."

As we left Frascati behind us and took the road to Lake Albano, we passed a fountain with a large reservoir, at which a number of the country women, wearing the picturesque Alban costume, were washing and beating their clothes, talking, laughing, exchanging the gossip of the day, and making a pleasure of their labor.

We drove along this beautiful road, in the early spring-time, with Monte Cavo towering above us, and came suddenly into full view of the Lake of Albano. Its deep, clear, oval basin,

flowering banks, rich, green ilex and cypress trees made a picture of enduring beauty. We passed Castel Gondolfo, the pope's summer residence, which he never visits now, and entered Albano by a long avenue of noble ilex trees. It is said there is no more remarkable antiquity in the world than the emissarium, or outlet of the Alban lakes. This was made four hundred years before the Christian era. It is a tunnel a mile and a half long, bored through solid rock of the mountain of Albano, and built of masonry. It was made to carry off the waters of the lake which had risen to such a height that they threatened the whole plain of Latium, and Rome itself, with inundation.

At this time Rome was besieging the Etruscan city of Veii, twelve miles to the north. The Delphic oracle being consulted, said that Rome would never be safe or Veii conquered, 'til the waters of the Alban were made to flow into the sea. As it occupied the bed of an old volcanic crater, it had, up to this time, no visible outlet. So the Romans inspired by fear of defeat and destruction, undertook, and carried through, the gigantic work within a year. After the lapse of twenty-three hundred years, it still carries the surplus waters of the Alban lakes to the sea. As the channel is only six feet high and three and a half wide, it is said but three men could work in it at one time. Piranesi says they must have bored deep pits, in several places in the mountain, to the proper level and let men down to work at it. The strong arch of masonry at its mouth is a proof that the structure of the arch was known to the Romans as early as 400 B. C.

A little farther on we saw along the shore of the lake, some high artificial caves or grottoes, hollowed out of the

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rocky, steep banks, called by the natives, the "Bagni di Diana" or the "Baths of Diana." They are thought to be the remains of a *nymphaeum*, or summer retreat, constructed by the Emperor Domitian.

The *nymphae* of ancient times were usually made in the sides of steep hills; certainly no more delightful place for one could be found than the shore of the Alban Lake.

The Emperor Domitian had a magnificent villa on this lake; portions of its ruins being visible yet in the extensive grounds of the Villa Barberini. The villa of Domitian included those of Clodius and Pompey. The most curious part to be seen today is a long *crypto-portico*, or underground passage-way. Cicero called the villa, "Clodius's insane structure."

The present Villa Barberini follows, in its general plan, the outline of the glorious villa of Domitian. Many of the ancient walls, terraces and other ruins are so concealed by a thick growth of ivy, ferns and evergreens, that one feels rather than sees, the antiquity of the place. It is said that no tree, flower or bird that is not purely of classic times seems to be allowed to live in this once imperial domain. No flowers adorn the emerald green of the lawns, except the classic rose and violet.

Lanciani, the greatest archaeologist in Rome today, says that the view from the Villa Barberini, commands more classic history "as it stretches far away from the foot of the Alban Hills to the Mediterranean, from the promontory of Circe to Mt. Soracte, from Ostia to the Tiber and Rome, than in all other districts of Italy together."

To reach Lake Nemi, we followed an ancient road which led over an imposing viaduct spanning the gorge between

Albano and Ariccia, two hundred feet to the bottom of it! Ariccia was the fifth station on the Appian Way, which is remembered as the place where Horace spent the first night of his journey to Brundisium. The women of Ariccia and Genzano, on Lake Nemi, are famed for their beauty.

The beautiful little Lake of Nemi, was once the crater of an active volcano. It is somewhat smaller than the Lake of Albano, more nearly round, and sunk more deeply in its woody banks; so deeply indeed that it is said no wind ever ruffles its glossy surface. The ancient poets called it, "Diana's Mirror"; this from a temple to the Scythian Diana, on the north side of the lake, where, at that time, was only a dense forest. Of this temple only ruins remain.

The rule of this sanctuary by the Lake of Nemi, was truly barbaric, and worthy of the Scythians, for no one could be elected High Priest of the Temple, unless he had slain, in single combat, with his own hands, his predecessor, who had won the office in the same manner. Imagine the state of terror in which the pagan priests must have lived. This dreadful rite was continued down to the time of Marcus Aurelius, in the second century of the Christian era.

Archaeologists tell us that this lake was formed hundreds of years before the extinction of the last volcano in the Alban Mountains. One can imagine what an awe-inspiring place it must have been to the worshippers in the Temple of Diana. The borders of the lake, covered with its thick forest must have echoed and re-echoed to the rumbling and frightful outbursts of the nearby Monte Pila. We are told that the ashes and smoke filled the sky and the echoes from cliff to cliff and from

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mountain to mountain were heard as far as Rome.

Perhaps the most interesting thing connected with this lake today, was the discovery some years ago, of the two ships at the bottom of the lake which is over one hundred feet deep. The ships, relics of which had formed the immediate cause of this pilgrimage of ours, are of great size and rich in various kinds of ornament. They were doubtless launched in the luxurious time of Caligula, nearly two thousand years ago. Many attempts have been made during the last five hundred years to bring them to the surface, but so far, without success, as they are deeply imbedded in the silt and mud of the lake. By an ingenious arrangement of floaters, tied to strong cords, the other ends of the latter fastened around the sides of the sunken ship, the exact shape and outline of these boats were obtained. One of the ships was thus found to be two hundred, the other two hundred and fifty feet long.

For the fourth time, the raising of the submerged craft was tried in 1895, with better results than formerly. The decks of the first boat examined by the divers must have been a marvelous sight; evidently money had not been spared to make them wonderfully beautiful. They were paved with disks of porphyry, and serpentine, two of the rarest marbles, about a quarter of an inch thick, framed in lines of white, gold, red and green enamel. The parapet and railings were all heavily

gilded; the lead pipes which had carried the water to the fountain on deck, were inscribed with the name of Caligula, Roman Emperor. The beautiful bronze mooring-rings from the first ship, to be seen in the Museo delle Terme today, include lions, wolves and tiger's heads, also a fine head of Medusa, in bronze. A large number of Larch-wood beams, which we saw in the same museum, were brought up partially broken.

On the second ship, marble terraces, enameled decks, shrines and fountains, were discovered, with what had once been hanging gardens.

"How," asked my friend, "were two such large ships ever launched on this small lake, with its steep banks, hundreds of feet to the waters' edge?"

"No one, even among our learned archaeologists, has answered that question yet," I replied.

"Of course there are many opinions and theories, but thus far they are only surmises. The wisest of them all, Lanciani, says he believes the ships were used for religious ceremonies connected with the Temple of Diana, and for combined processions on land and water."

When these ships are floated again, if they ever are, perhaps discoveries will be made, then, which will reveal to us the mystery of their origin and; it may be, tell us, too, what fates conspired to bring about their end.

Los Angeles, California.



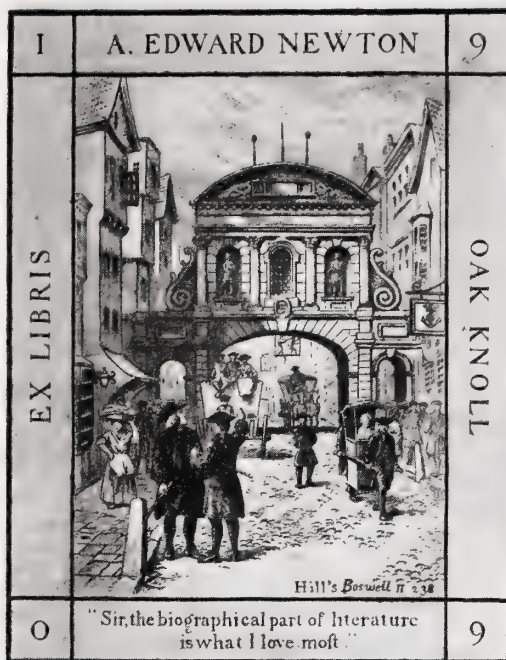
SOME LITERARY BOOKPLATES

By ALFRED FOWLER.

THE HIGHWAYS of Literary Bookplates have been well and truly explored but many byways of untold charm and happiness are still uncharted. The bookplates of literary people are usually "association copies" but some of them bear more clearly than others the sign manual of individuality. Towering head and shoulders above the majority of its fellows—always provided a bookplate may have head and shoulders—may be found the design used by A. Edward Newton of *Amenities of Book-Collecting* fame.

For bookplates some people choose posters, others choose engravings after the fashion of their silver plate, whilst still others seem to prefer merely to enhance the decoration of their books by adding some conventional ornament. But, whatever the motif, whatever the mode, a wise man like Mr. Newton chooses a design he will always cherish. The wise man's bookplate has an individuality and permanency which, like his choice of books, reflects his own character.

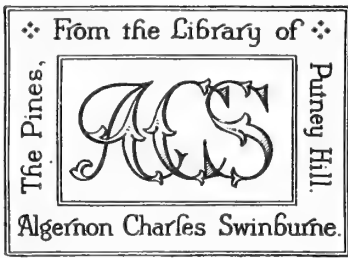
As one would expect, Mr. Newton's bookplate is of Johnsonian interest and depicts an incident in Boswell. Johnson and Goldsmith were standing in the Poet's Corner of Westminster Abbey when Johnson quoted, "*Forsitan et nostrum nomen miscebitur istis.*" (Perhaps some day our names will mingle with these.) On their way home they noticed the heads of some traitors spiked on Temple Bar and, probably with thoughts of their own Jacobite tendencies in mind, Goldsmith paraphrased the quotation, "Perhaps some day our *heads* will mingle with those!"



The bookplate of Algernon Charles Swinburne is typical of his attitude toward his books during those last years "the little old genius and his little old acolyte" (Watts-Dunton) spent in their "dull little villa" in Putney. When Fitzmaurice-Kelly complimented the poet on his collection of Elizabethan and Jacobean dramatists Swinburne said, "Yes! not bad for a poor man," and so it was with his bookplate except the bookplate would not have been bad for a rich man who really loved his books.

Being a severely simple typographical label, the bookplate's interest lies purely in its association with its genius owner who withdrew more and more into his books as deafness and the beneficent tyranny of Watts-Dunton overwhelmed

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him at "The Pines." No far stretch of the imagination is required to visualize the poet pasting his emblem of esteem—for was he not giving it his own name?—into a newly acquired and much beloved Elizabethan quarto just added to that select company which had become such a real part of himself in those last years of seclusion.

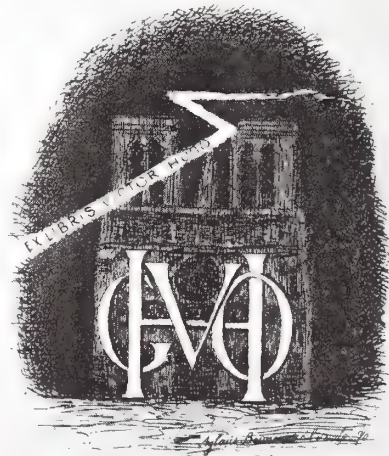
That Swinburne was a great admirer of Victor Hugo is attested by the fact that he called Hugo "the greatest man born since the death of Shakespeare." Whether or not we fully agree with that opinion, most of us will admit being very much interested in Hugo's life and work, although all too few of us are acquainted with his bookplate made in July, 1870, by Aglaüs Bouvenne and sent to him as one of the countless gifts received during his "glorious exile" in Guernsey. We may well believe that such a staunch advocate of the utility of the beautiful made good use of the bookplate in the small but select working library of "The Lookout" on the roof of Hauteville House. Here the red-robed figure worked incessantly, standing before a little shelf high on the wall, magically transmuting bottles of ink into golden fruit.

The bookplate is a result of the artist's admiration for *Les Châtiments*, "a book written in lightning" as Swinburne says, and shows Notre Dame de Paris in a storm-shadowed background with a streak of lightning flashing across the foreground and bearing the name "Victor Hugo." There is also an im-

aginary bookplate in existence which Hugo never saw or used and which depicts a frog on a ledge over the water, looking at the setting sun in which appears the name "Hugo."

Speaking of Shakespeare calls to mind the two superb bookplates the late C. W. Sherborn, R. E., engraved for the Shakespeare Memorial Library and the Shakespeare's Birthplace Library at Stratford-upon-Avon. These two bookplates were engraved by Mr. Sherborn in his best style, that for the Birthplace Library reproducing the interior of the room in which the bard is said to have been born whilst the bookplate for the Memorial Library reproduces the Droeshout portrait perfectly in a space less than an inch and a half high!

Around the portrait is a frame of beautiful roses and leaves from the forest of Arden and just above the portrait are the Shakespeare arms with the old motto, "*Non sans droict.*" A Baconian with a fair degree of confidence in



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Shakespeare's integrity must find considerable food for thought in that motto—"Nothing without Right"!

Mr. T. Sturge Moore, that genius so talented in poesy as well as art, has made only a few bookplates but all of them are rare examples of what a vital piece of art a bookplate can be in the hands of a master. Mr. Moore always combines his own ideas with those of his friends in making bookplates for them. Thus the bookplate of W. B. Yeats is doubly interesting as a literary bookplate since it combines in a "sweet wedding of simplicity" the ideas of its poet owner and its poet-artist maker. The design has precisely the feeling one would expect to find in the personal mark of the author of *Deirdre* and *The Host of the Air*.

On one side we see a full-formed maiden reaching for the overflowing flagon of life whilst, on the other side, the empty bowl is being reluctantly put down by a hooded, wasted figure of age,

symbolical of life and of its fullness and emptiness at once. A vignette in the center recalls the *Rose of Shadow* where "suddenly the thatch at one end of the roof rolled up, and the rushing clouds . . . seemed to be lost in a formless mass of flame which roared but gave no heat, and had in the midst of it the shape of a man crouching on the storm."

The bookplate Mr. Sturge Moore has made for Campbell Dodgson is another particularly fine creation, this time combining the ideas of two ardent enthusiasts of wood-engraving with the happy results one might justly expect. Mr. Dodgson, who is the Keeper of Prints and Drawings at the British Museum, has written a great deal about wood-engraving and other branches of art, especially the work of Albrecht Dürer. "Diligence Taming the Passions" is the subject of the design in which the poet-artist has given full play to his mastery





of design and of the art of engraving on wood, resulting in a little masterpiece that will rank with the chosen few as time goes on. The lettering and border were added when the bookplates were printed at the Eragry Press.

A shepherd in a leafy bower whiling away the dreamy noontide charmed by the piping of Pan was Edmund Clarence Stedman's idea of an idyllic existence. The motto on the bookplate of this anomalous genius who once characterized himself as "a man of letters among men of the world, and a man of the world among men of letters," gives another interesting glimpse of his real character. The motto "*Le coeur au métier*," which may be freely translated "With your heart in your work" echoed his heartfelt sentiments and

reflected a hidden strength which drove him to wrestle with Commerce to gain the leisure to woo the Muses. When he sought refuge at Kelp Rock from the stormy existence at the Stock Exchange it is easy to believe that he derived an immense amount of satisfaction from a possession which so constantly reminded him of his ideal. On opening a book, even a glance at the little bookplate would do much toward establishing that peaceful state of mind he sought.

Stedman's verse and criticism testify to his ability as a man of letters whilst his popularity with his business associates led them, after his death, to subscribe a fund to furnish a room in the Keats-Shelley house at Rome in perpetuation of his memory. The Keats-Shelley Memorial, in this connection, has an unusual bookplate engraved on wood by Timothy Cole after a design by Howard Pyle which is one of only eight designs for bookplates by that artist.

A comprehensive paper on Literary Bookplates would include an almost endless list of authors' bookplates and



EX LIBRIS



KEATS-SHELLEY MEMORIAL.

would be about as useless as those check-lists which are so dear to the



hearts of collectors. In this small space the attempt has been to deal with a few exceptional devices which stand out from their fellows as affording otherwise closed vistas of their owners' lives and characters. The field has not been exhausted—indeed the surface has barely been scratched!—and it may be possible to deal with additional examples in the future if the subject should be found of sufficient interest.

Kansas City, Mo.





William Rush carving his figure "Leda and the Swan" for the fountain in the garden at Penn Square where the first pumping station of the Philadelphia Water Works was located. The painting is by Thomas Eakins.

WILLIAM RUSH

THE EARLIEST NATIVE-BORN AMERICAN SCULPTOR

By WILFRED JORDAN.

WHEN OUR ancestors came to America they brought with them only a few essential household goods and for a considerable period were unable to supplement these, except with the plainest and most necessary things of their own manufacture. Later, as conditions became more settled our early craftsmen found opportunity to beautify their work and these efforts mark the beginning of American Art. The craft of the wood carver in early times being a luxury rather than a necessity, its development was slow, and only became stabilized when our cities began to grow and general prosperity was established.

The names of the most of these artists in wood have long been forgotten but one stands out preeminent as the master of them all, William Rush. Born in Philadelphia, in 1756, he was apprenticed while a mere lad to Edward Cutbush, a carver from London, and developed such remarkable aptitude that it was not long before he was "rewarded by a large and lucrative business in the designing of figureheads for ships."

In such times as Rush could snatch from his occupation, he executed a creditable number of pieces of sculpture. Of these the best known are his figures of "George Washington" and "Leda and the Swan" (sometimes called the "Nymph and the Bittern" and "The Spirit of the Schuylkill.") Both of these examples of his work are in the National Museum collection at Independence Hall.

In more than forty biographical and historical works in which William Rush

is mentioned, the names of his parents or descendants are not given. "The son of a ship carpenter," "Third child of a family," "The only child of a ship carpenter," so his biographers state; agreeing, however, that he was born in Philadelphia July 4, 1756, and died there



Liberty crowning Washington the latest Rush find. Now on exhibition in the Metropolitan Museum of Art, New York City.

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January 17, 1833. Few of the details of Rush's life have been preserved in any form. The best sketch of him, though very brief is to be found in William Dunlap's *Arts of Design*.

To see any of the work of Cutbush, to whom Rush was apprenticed, is to realize that he was chiefly self-taught, and in spite of his limitations his work displays a depth and breadth of artistic feeling and understanding that are truly remarkable in view of his restricted opportunities.

His figurehead of the "Indian Trader" for the ship *William Penn* was so true to life that the wood carvers of London would come in row boats and lay near the vessel and sketch designs from it, they even made plaster casts of the head. His figure of "The Genius of the United States" for the frigate *United States*, his "Nature" on the frigate *Constellation*, and his "America," a female figure crowned with laurel decorating the frigate *America* launched in 1782. All were of chaste design and of great strength. Of his "River God" on the ship *Ganges*, Charles Willson Peale said, "Its beautifully proportioned moulding forms a face that seems 'petrified by the sentiment of the Infinite,' one is impelled to reverence."

Besides numerous real and mythical characters, Rush also executed admirable busts.

What is interesting and not generally known is that many of his works are still preserved, and in a remarkable state of preservation, considering the usage many have received.

A list of his carvings which have been identified by the writer and not already mentioned, follows:

Full-length figures of "Wisdom," "Justice," "Winter," "The Schuylkill" (river), "Chained," "The Schuylkill



Original head of Leda from the wood carved figure of Leda and the swan by William Rush. The rest of the figure has been destroyed.

Freed," "Comedy," "Tragedy," "The American Eagle," "Commerce," "Labor," "Peace," "War," and "Liberty Crowning Washington"—a recent discovery, now on exhibition at the Metropolitan Museum of Art, New York City.

The biggest group of these is at the Old Fairmount Water Works, Philadelphia, now the New Municipal Aquarium. Here repose "Wisdom" and "Justice," both colossal figures carved for the occasion of Lafayette's visit to Philadelphia in 1824. Originally these were placed on a triumphal arch in front of Independence Hall. "Justice" leans on a shield with balance and scales; "Wisdom" looks into a mirror, which she holds in her right hand, a serpent coils down her left arm its head within the grasp of her half-closed hand.

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Rush gave an exhibition of his work at the Philadelphia Academy of the Fine Arts, in 1812, which included busts of Linnaeus, William Bartram, Henry Muhlenberg, two busts of William Penn, a bust of himself, and busts of Voltaire, Franklin, Rousseau and Lafayette; also, statues of ideal figures: "Architecture," "Exhortation," "Praise," "Cherubim," "Agriculture," and "Christ on the Cross."

It is very easy to analyze Rush's style and to pick hall-marks for identification; he had his favorite motifs and designs; his proportions were nearly perfect, his details fine. In almost every case his figures were hollow, wherever the proportions admitted, even in the arms and feet; and each section was

carefully fitted with long wooden dowels and then glued together. There is evidence that he treated the hollow parts of his figures to help preserve them, using cedar oil or bees' wax for that purpose.

Dunlap tells us: "His time would never permit or he would have worked in marble. He used to say it was immaterial what the substance was, the artist must see distinctly the figure in the block."

It is impossible to find in America better expressions of the woodworker's art than the work of this genius who may be truthfully called the earliest native-born American sculptor.

Independence Hall, Philadelphia.

RUS IN URBE

Song for City Folk in the Spring-time.

*And, oh, where'er the Sunset trails
Beauty inheres,
Whether o'er land the daylight fails
Or on shimmering meres;
E'en these small squares of city grass,
Emerald and gold,
In magery of web surpass
Famed meads of old.
And, oh, where'er Youth doth abound
Love hath delight,
Whether of low, near to the ground,
or of the height!
Humble, indeed, who, hand in hand,
Walk through the streets;
Yet glance and touch make fairyland
As the heart beats!*

HARVEY M. WATTS.

GLIMPSES INTO GREEK ART

By FREDERICK POULSEN.

IN ONE of the cabinets of the Metropolitan Museum of Art in New York is exhibited a gold ring with an engraved bezel, representing a young woman who has thrown her dress over a chair and now stands, lifting her arms in sheer joy of the pliant strength of her young body. Judging by its style it was executed in the fifth century B. C. by a Greek artist, but there is something so fresh and engaging in the figure that after two thousand years its charm is still felt by the spectator. I wonder how many persons in the busy and restless crowds of New York know of the existence of this little work of art which after many travels has come to rest in the heart of their city, reminding them of the joys to be gained from the memory of their past. No one can escape sorrow, but it is in the power of everyone to fill his leisure hours with the pleasure to be found in the artistic creations of man. It is the dream of the artist that his work shall lighten the daily life of the generations to come. But the artist is powerless without the help of others who guard and transmit what he has made. A poet's songs will not be remembered and treasured by generation after generation unless lovers of poetry, year by year, bear witness to the worth of their treasures. As with poetry, so it is with painting. During the period of the Renaissance it was seen that life became more vivid, that new sources of pleasure were opened through the study and appre-



ciation of the art of antiquity, study aimed not at imitation, but pursued for inspiration in art, and for the adornment of everyday life. And to this very day intellectual Europe is living on that inheritance. Its historians are the enemies of corruption, the servants of immortality, the steadfast, chivalrous guard of the great memories of life and art.

But the muse of history is like the fairy who lures her knight deeper and deeper into the charmed mountain. Imperceptibly it leads the inquirer from art to life, from the great events and persons of the past to the commonplace of its everyday life. In this change of view the excavation and re-discovery of the lost ancient cities Herculaneum and Pompeii formed the turning-point, by bringing to the investigators of the eighteenth century the problem of interpreting life as lived in these old towns, in the artistic dwellings of the aristocracy as well as in the mean garrets of the common people. The discoveries did away with the erroneous conception of the Greeks as a chosen people, endowed by the gods with superiority both in art and in science. And how much has been added by later investigation, how much both of light and shade has been brought out in the picture? What a revelation it is when, through the inscriptions from the temple of Asklepios in Epidauros, we learn of a popular ignorance and superstition against which the contemporary works of a Plato and an Aristotle are thrown into strong relief. That students have sometimes gone too far in recording commonplace facts must be admitted, but the final decision in this matter does

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not rest with the layman. He must content himself with the assurance that not all secrets, not all peccadillos are recorded, and it is possible to commit even a great many follies which will disappear into the common grave of time, leaving no trace behind. But does anything remain of special and exclusive value in the Greeks and in Greek art when the soul of their people is thus placed under the microscope of scientific investigation? Greek sculpture cannot be denoted simply as classical and contrasted with realism and romanticism. Art was only classical in the fifth century and during a small part of the fourth century B. C. During the remainder of the fourth century and the whole of the Hellenistic period we see Greek art pass through all stages from extreme realism to romantic pathos, from charming, often superficial, conventionality to the expression of the most intense feeling, thus including as many living and individual forms as are possible within the limits of the art of sculpture. Hellenistic art embraces not only representations of street characters and intoxicated crones but also the theatrical contortion of Laocoön. The contrast between ancient and modern sculpture lies not in the style or technique, since we find styles ranging from the baroque to dry classicism, and we find great variety both in the treatment of material and in the employment of tools. The contrast, as the English archaeologist, Guy Dickins, who lost his life in the World War, has so well said, lies only in the psychological relation of the people to art. In modern times, which we may consider as beginning with ancient Rome, the mass of the people are indifferent to works of art. It would be no punishment to exile a man of the people to a town de-

void of statues and paintings. He would not suffer consciously either in his spiritual or his bodily well-being. Even in the time of the Renaissance, which was much keener in its enthusiasm for art than the present time, it did not make any difference in a man's emotional attitude toward life whether he lived in a town full of paintings or in one where there were only a few, for even paintings, which the present time understands far better than sculpture, are only considered a handsome supplement to good furniture, not as a vital necessity. Art is a beautiful by-product of human activity, but can be dispensed with in modern opinion. But to the ancient Greeks art was more than a luxury and an ornament of life; and even to a common Greek exile to a city without statues would have been a terrible punishment. It would have meant to him banishment to a desert of ungodliness, and a life without religion. The religious feelings of the Greeks were not satisfied by ceremonies and edifying speeches. The temples of the gods and their glorious images were to him the real edification. Again the local patriotism of the Greek demanded statues of the heroes of the city, the strong and mighty men whose power endured even after death; and how could the city's pride, the victors in the games, be remembered unless there were statues representing them in their triumphant youth? The Nike of Samothrace was to the Greek not only a masterpiece of sculpture, but victory itself which produced in his mind the emotion which prayers and hymns bring to the mind of a Christian. There is, then, in Greek art a nucleus of deep seriousness. Of course, one smiled at caricature, just as one laughed in the theatre at the misfortunes of Herakles and Dionysos in a comedy of

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Aristophanes. What could not be endured was frivolity in the deeper sense. There were dogmas in Greek art which were just as little shaken by caricature as the dogmas of the Middle Ages were touched by satires or comedies in which the devil played a comic part. But just as the Church showed a stern face if too many liberties were taken, so the Greek would have felt the modern pursuit of various styles, from impressionism to futurism and cubism, to be blasphemy, and would have heard with anger the constantly recurring phrase of modern critics: "the sensa-

tion of this exhibition." For this reason Greek art is like a spacious and cool temple free from the contamination of the people as well as from the scented air of the boudoir. Good and evil were to the Greek equivalent to beauty and ugliness, and there was no good taste, because bad taste was altogether unknown. And that is why we shall always fall back upon Greek art, however much modern art may strive and experiment to the farthest bounds of extravagance.

Ny-Carlsberg Glyptothek, Copenhagen.

ON A SAROUK RUG

*Rose and blue and gold!
It lies under the lamps
And carpets my room
With the evocation
Of gardens long dust
And hours long dark.
Rose:
Edge of dawn
Above black trees.
Blue and gold:
White-starred midnights
And smoke of desert fires
Lance-straight on guard
By sleeping caravans.
Pomegranates forever out of reach
Of gilded tortoise,
Roses of Iran
And ghost-pale almond branch
Forever still in a breezeless close.*

* * * * *
*Thrum,
Thrum.
The sitar's empty voice in tune—
Thru the dissolving years
Breaks the high, thin tinkle
Of many bracelets,*

*Gleams the white flutter
Of ardent feet
Like seeking butterflies
In the soft rose and gold
Of this Sarouk garden place.
O lotus-white and pink,
O breeze-blown curve of open arms!
The Eastern sun
Slants thru palace windows
Lights your sweet, child mouth,
Your rose-tipped hands;
Lights your waving grace
As you sway
Like some wondrous passion-flower
Sprung from the glowing garden
Of this ancient Sarouk rug.*

* * * * *
*O Persian love of mine—
How long ago your little feet
Pressed this rose and blue and gold!
And still you answer dream with dream
And keep your nightly tryst
When an imagined sitar
Thrums its fevered beat
In the heart of your Western lover,
Come too late.*

H. H. BELLAMANN.

CARICATURE AND THE GROTESQUE IN ART

By ALFRED J. LOTKA.

IT HAS been remarked that most disquisitions on humor bear the stamp of having been written by persons themselves somewhat lacking in the sense of humor. Schopenhauer, to whom we owe a classic on the subject, cites, as an example of the ludicrous, the appearance presented by the tangent meeting the circumference of a circle. Having delivered himself of this brilliant example of the ludicrous, he proceeds to analyse why it should be so funny. In justice to Schopenhauer be it said that some of the other examples which he condescendingly adduces "in order to come to the assistance of the mental inertness of the reader," are genuinely funny and elicit a hearty laugh.

The fact, of course, is that the comic is one of those things which it is difficult to analyze or define, though most of us have no difficulty in recognizing it when we meet it. Not that the sense of humor is at all uniform. The musical "comedy" which draws a large and seemingly much amused audience may arouse, in one critically disposed, nothing more than a smile of pity for the feeble attempt at humor, and perhaps some resentment of the insult offered to his intelligence in expecting him to laugh at such inanities. On the other hand, some of us who lately attended the rendering of *John Ferguson*, were much annoyed by the malformed sense of humor of certain persons in the audience; a correspondent writing to one of our daily papers and commenting on this, suggested the founding of a "Society for Exterminating Audiences Who Laugh at the Wrong Time." Of course, in such cases the fault may not lie wholly with the audience—but as to this let the critic

decide. The fact is, the line between the tragic and the comic is not so very clearly defined, and for this reason the playwright or actor who seeks to appeal to our sense of the tragic is always in danger of breaking through thin ice and calling forth laughter out of season. The descent from the sublime to the ridiculous is perilously easy. Even in real life we occasionally meet with terrible illustrations of the close neighborly relation between the emotions associated with the comic and the tragic. There is an instance on record of an entire funeral procession being convulsed with laughter started by one of the mourners recalling a witty saying of the deceased; and history related how a certain frontiersman, returning to his home, and finding his wife and children murdered, burst into a fit of uncontrollable laughter, exclaiming again and again "It is the funniest thing I ever heard of"; and so he laughed on convulsively until he died from a ruptured blood-vessel.

In the graphic arts the comic finds its most marked expression in the caricature and the grotesque. Here also we find a mixture of the solemn and the ludicrous. In his characteristic style, which is singularly adapted to this topic, G. K. Chesterton remarks: "Caricature is a serious thing; it is almost blasphemously serious. Caricature really means making a pig more like a pig than even God has made him. But anyone can make him not like a pig at all; anyone can create a weird impression by giving him the beard of a goat."

We are accustomed not to take Chesterton too seriously. Yet there

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is always an element of truth in his over-statements. And that there is some quite serious motive behind the frolics of the artist let loose, venting his humor in caricature, is evidenced by the sketches of such great masters as Leonardo da Vinci. Vasary tells us that Leonardo, if he chanced to meet a face of extraordinary character, would follow its owner for a day at a time, until the features were thoroughly impressed upon his mind; on his return home he would then draw his model from memory as if he were present to view. Lomazzo tells an amusing story, which shows how keen was da Vinci's interest in the humorous side of life, and which at the same time illustrates the originality of method of this wonderful genius. Leonardo on the occasion narrated gave a dinner to which he invited a number of peasants. He amused his guests by telling them funny stories, until he had them all convulsed with laughter. He then withdrew, and when he returned to his company he brought with him a collection of sketches of his guests which, by their grotesqueness, only renewed the merriment. A little gruesome is the report that da Vinci made a custom of attending executions to watch the facial contortions of criminals in their death-throes. It is supposed that his interest here was largely anatomical.

Next of kin to caricature is the grotesque. The term has been somewhat variously used. Without entering into a discussion of its history, or attempting a precise definition, we may accept Ruskin's statement that the grotesque is composed of two elements—the ludicrous, and the fearful. "As either of these elements prevails, it becomes the sportive or the terrible grotesque."

The psychology of the grotesque in

art is something of a riddle. We commonly conceive of the beautiful and the true as the theme and essence of creative art. But in the grotesque we frequently have the hideous, and always an exaggeration, distortion, or a curious jumble of the truth. In gargoyles, for example, the stonecutters seem to vie with each other to see just how ugly a thing each can produce. Speaking of the gargoyles of Weatherby church, Thomas Hardy, in the novel "Far from the Madding Crowd," says: "A beholder was convinced that nothing on earth could be more hideous than those on the south side, until he went round to the north."

So far as the element of the terrible in the grotesque is concerned, its *raison d'être* is probably seen in the same instinct which causes children to take a peculiar delight in terrifying masks and in stories of witches, blue-beards and ogres; the same instinct which lends even for grown-ups a peculiar attraction to ghost stories and spiritualistic séances. We like to be frightened just a little. We enjoy that "creepy feeling" of the graveyard atmosphere. In like manner the element of danger is the spice of sport—whether it take the form of scaling the precipitous side of a towering mountain peak, or the more commonplace form of automobile speeding.

In the more extreme forms of the terrible grotesque it seems likely that another instinct plays a part—the instinct of cruelty, a survival of our primitive animal nature. The reader will readily call to mind figures of eastern idols which have this characteristic strongly marked. But it would not be difficult to find striking examples of this class also among modern productions of the Occident.

If the grotesque is related on the one

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side to the caricature, its relative on the other side is the mystic. Art draws its themes in part from the real world, in part from fictions of the mind. Not only the furniture of earth, but the choirs of heaven and hell also have inspired the artist. The great masterpiece in this field of art is surely that wonderful prose poem, the Revelation of Saint John the Divine. Its population of strange creatures, uncouth in their mixed anatomy, forcibly brings out the relation of this type of artistic creation to the grotesque, where, also, hybrid monsters are of constant occurrence.

What Saint John, Dante, Milton and many others have done in this field with the pen, has been rendered for us with pencil and brush in unsurpassed excellence by Doré and Blake.

As for caricature in secular fiction, it is impossible to frame these words even without thinking of Charles Dickens and his inimitable illustrator, Cruikshank. And though life in a world peopled wholly with caricature would be an unendurable nightmare; though

none of us would choose Dickens for our sole literary diet, any more than one should attempt to live on salt alone; yet, like the pepper and salt in our food, a judicious seasoning of humor and caricature adds zest to life. Often it may serve to point a serious lesson where the solemn preacher has striven in vain. Laughter has proved one of the most powerful allies of the reformer. Ridicule will pierce many a hide too thick to yield to more gentle persuasion. With one dart from his acid quiver Dickens found the vulnerable spot of a multitude of Squeers. Caricature in this case proved indeed a serious thing, for the benefit of many a British school-boy of that day.

But that caricature is not wholly serious, that it has its refreshingly amusing side, for this we, living in a world not devoid of much real sadness, are duly thankful. For, most of us agree with Robert Louis Stevenson in that we do not want to pay for tears anywhere but on the stage; though we are "prepared to deal largely with the opposite commodity."

PIERO DI COSIMO

Piero di Cosimo,
Your unicorns and afterglow,
Your black leaves cut against the sky,
Black crosses where the young gods die,
Black horizons where the sea
And clouds contend perpetually,
And hanging low,
The menace of the night.

They called you madman. Were they right,
Piero di Cosimo?

ROBERT HILLYER.



Painted by Hans Holbein.

AN ENGLISH LADY OF FASHION. Probably Margaret Wyat, Lady Lee.

CREATORS OF COSTUMES

By KATHRYN RUCKER.

CHANGES in the social and political structure that followed one after another in mediæval times, growth of wealth and power, and the development of the industrial arts of weaving, embroidering, and jewel-craft, created not only alone a love of luxury, but new intellectual vigor and alertness—a broadening of the mental horizon.

All the minor expansions of art that preceded the high tide of culture of the Renaissance exhibited an increase of individuality. The possibilities for its expression in costume gave opportunity to the rulers of men to attract attention, to win new admiration and social conquests, or inspire awe. Lords and ladies of the court were ever ready to practice that art of sincerest flattery,—imitation, and innovations in dress were eagerly adopted. The trick of inventing new modes eventually became so desirable to leaders of fashion and so profitable to *costumiers* that strange novelties succeeded each other with such swiftness that the fickle goddess exhausted her treasure houses, and soon had to metamorphose old into new.

Sponsoring Fashion, each new royal head thought to ring in her changes with greater *éclat* than had yet been known. Favorites, too, were given to sway the magic wand; and by high patronage artists in numbers and artisans galore played their part in the creation of costumes until theirs was the prerogative to determine the mode and dictate Fashion's mandate to less mighty sovereigns.

The king's chamberlain and queen's *maîtresse de la robe* had in charge Their

Majesties' wardrobes. They summoned to their service the best sartorial talent, expertest jewelers, most skilled hairdressers and finest bootmakers. With these, crowned heads conspired to create attire suited to their tastes, their times and their high estate.

Inspiration came not always from Beauty; personal and princely Pride it was that prompted those ancient autocrats of style to clothe themselves in splendor. Feminine coquetry has usually acted to enhance natural charms or conceal physical defects by dress; but masculine vanity often displayed no such wisdom. Bow legs and *gros ventre* are as boldly paraded in knee breeches and short jerkin as though Apollo strode within them.

It must be admitted, however, that scrawny necks and corpulent arms and ankles are today no deterrent to décolletage or brief skirts. But the graceful, trailing robes of the thirteenth century were created to effectively hide unshapely limbs, the unfortunate possessions of daughters of Louis VIII; while, later in the period, Philip III's wife adopted the genuine because of her long throat and flat chest.

Among early arbiters of dress in merry England was one Robert, who earned the epithet of "Cornadu" for setting the fashion by wearing shoes having their points stuffed till they curled like a ram's horn. Henry II of the succeeding epoch was dubbed "Short Cloak" according to his departure from previous styles in mantles.

Pronounced types of dress had been chosen by vivid personalities, and it is these that are the crescendos in the song of fashion. Queen Elizabeth was

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surely one of the noblest. She was a clever adaptor, exaggerating all the foreign details of her mode into costumes strictly Elizabethan. But did not Fashion play a prank upon the virgin queen when captivating her with that evil device, the hooped skirt? It was originated by a wicked Spanish Señora as a means of adroitly concealing her lover when need be. Elizabeth was truly a creator of costumes, and no more characteristic dress is vouchsafed in all Fashion's category. The maiden queen died possessed of no fewer than eight thousand gowns.

The King Charles costume, in which king and cavalier of the seventeenth century were so picturesque, bore all the stamp of him who gave it vogue. It was elegant, gallant, debonnaire; it gathered ornament from Flanders and Spain, from Rome and Geneva, representing cosmopolitan culture and refinement. Van Dyck painted so many portraits of these brave figures, that the style of dress often is spoken of as "Van Dyck."

Louis XIV and XV each left his mark upon the world of fashion, and their various feminine favorites made no small stir by their surpassing costumes. De Montespan, de Pompadour, and even du Barry, one time *midinette*, wore the diadem of Vanity Fair. But not until Louis XVI gave Marie Antoinette to the French Court as queen, had *beau monde* beheld such marvels in modes, nor had the heads of women been so turned by dress.

The real creator of the Marie Antoinette fantasies was but a country lass who one day took a notion to find her way to Paris. Quick of eye and ready of hand, the captivating garden Rose became the famous Mlle. Bertin, milliner and dressmaker to the Queen, with easy access to Her Majesty's private apart-



Cartoon, of unknown authorship, caricaturing the crinoline.

ments. Unwittingly Rose did her bit, to the extent of millions, toward taking France to the guillotine.

She it was who conceived and directed the minutiae of the Queen's dress, out-rivalling all competitors in the origination of extravaganzas, she retained the Queen's patronage until that hapless lady paid France for her follies with her frivolous head, leaving Rose's account unsettled.

So extraordinary a personage was Mlle. Bertin that she not only succeeded in pleasing the Queen and Court with her creations, but in writing her own name indelibly in annals of sufficient importance to be preserved in the archives of the nation. And to her we doubtless owe our thanks for establishing a precedent—for records of later creators of costume. None before her had attained equal prominence, and none after quite eclipsed her fame.

Rose Bertin's success was not wholly a matter of taste and talent. Tact she frequently ignored, but she knew the value of advertising, and she was by no means content with but a single queen; she drew from all Europe, and had luck with queens. According to a custom prevailing in Paris after the fifteenth century, Rose sent dolls dressed to show the Bertin modes to every Euro-

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pean court, subsequently receiving orders for entire wardrobes for queens and princesses.

Later, the younger Moreau, a notable artist, collaborated with the milliner and dressmaker in the production of engraved fashion plates which portrayed her creations together with Beaulaud's. Fredin, Quentin and Picot were among her distinguished rivals, but Bertin's star waned only with the passing of the *ancien régime*, when she saw the rise of the new star that was to shine in her place—the celebrated Leroi, *costumier* for the Court of Napoleon.

During the brief period before Josephine rose to supremacy, Madame Tallien, that unscrupulous beauty who won for herself the title of "Queen of the Directoire," was high priestess at the pagan shrine of Fashion, offering upon its altar her bewitching charms unhidden by her neo-Greek garment of Egyptian gauziness.

"It was in no inaccessible Olympus that she held her court, but in public places amid the throng and press of the common herd. She was the Aphrodite of the people," says her biographer, Gastine, who further styles her "Queen

of shreds and patches." She it was who inspired and personified the mad *Merveilleuses*.

The time was ever ready to acclaim new fashions with new favorites, and Josephine's gowns were soon the models for all Europe. Leroi replaced the Bertin shawl with a shoulder drapery of rich brocade, and the Directoire folds with the straight narrow Empire skirt.

Though so largely adopting French and Continental styles, English sovereigns and social élite have originated native fashions that likewise found their way across the Channel. Buckingham, Beau Brummel, Spencer and Chesterfield afforded some rather lasting models, and the Byron collar and Prince Albert coat still are being copied.

The renowned artists, Watteau and Gainsborough, are claimed by Fashion in the name of a pleat and a hat, and our own worthy Gibson may be known to some chiefly through the medium of a shirt waist. In Titian's incomparable blondes we may behold one reason for the perpetual vogue for red hair, while Velasquez, Goya and Rembrandt gave life without end to the fashions of their days.

New York, N. Y.



"America Enters The War" by Mme. Anie Mouroux.

CURRENT NOTES AND COMMENTS

Madame Anie Mouroux, French Medalist.



"Fraternity on the Battlefield" by Mme. Anie Mouroux who won the Prix de Rome, October, 1919.

The first woman to win the Prix de Rome, Madame Anie Mouroux, designed a striking composition for the subject assigned, "*Fraternité sur le champ de bataille*." The five other contestants were all men. It was the first time that a woman had even been admitted to the competition, since 1666, when the Prix de Rome was established. The successful design of Madame Mouroux, which won for her the Prix, a year's travel and study in Rome, was an ideal and classic interpretation of "Fraternity on the Battlefield." This was bought by the French Government and presented to Madame Mouroux's home town of Cosne, not far from Paris.

As is well known, those who compete for this historic prize are secluded during ninety-six days, each in a little cell-like room alone, where they must prove their ability for original creation.

In France Madame Mouroux has made many medals to commemorate anniversaries. An idealistic delineation of Jeanne d'Arc portrays the young peasant girl as a symbol of patriotism and suffering.

"More than any other event of the war," we are told in *La France* for March, "the coming of the Americans inspired Madame Mouroux. . . . She began to make studies of Americans. To this period belong: 'Medal dedicated to the American Soldiers: The hour has come (obverse), To save humanity' (reverse), 'Medal dedicated to the American Mothers,' 'Medal to honor the American Soldiers killed in France,' and 'The Guardian Angel of the United States.'"

General Pershing, who saw Madame Mouroux's portrait of Colonel H. H. Whitney, chief of the general staff, expressed a wish to have his own made by the same artist. He gave several sittings to Madame Mouroux, the only medalist thus honored, and she completed a very successful medal of the General, and another of his son Warren. General Pershing's letter of appreciation is one which Madame Mouroux prizes most highly. On the reverse of the Pershing portrait is the General's masterly phrase, "*LaFayette, nous voila*," with dates 1917-1918.

Madame Mouroux is now visiting America and has recently completed a portrait of the Honorable Maurice Casenave, Minister Plenipotentiary and Director General of the French Services in the United States, a strong and impressive face. Her medals have attracted much favorable attention at the Wildenstein Galleries. She has now taken a studio on the top of the Woman's Exchange at Madison Avenue and Fifty-fourth Street, New York, where she adds interior decoration to her many other achievements. Madame Mouroux's thoroughness in everything she undertakes is illustrated by her exceptional mastery of the English language

—G. R. BRIGHAM.

ART AND ARCHAEOLOGY

A John Burroughs Art Exhibition at The Ehrich Galleries.

Artistic Fifth Avenue has seldom if ever before enjoyed an individual exhibition exactly comparable to the one now installed at the Ehrich Galleries. This is a gathering of portraits of, and sketches of, scenes intimately associated with the poet-naturalist John Burroughs, author of "Winter Sunshine," "Birds and Poets," and countless others writings that for more than a generation already have helped make the great heart of Nature literally an open book to men, women and children wherever the English language is read. All these pictures, from the academic presentment lent by Yale University to the fragmentary pencil notes of some fleeting characteristic pose or gesture, are by one artist, Orlando Rouland, a portrait painter of national reputation. Thus we have in a double sense an individual or "one-man" show, yet full of variety and interest. There is a literary tang to it, as attractive as unusual. Burroughs the man, quite independently of the literary savant, was a lovable and picturesque person, and no one knew him better in such engaging aspect than did Orlando Rouland. (See cover picture.)

The artist was a neighbor and intimate companion of Burroughs during almost a score of years. He lived beside him in the log cabin, "Slabsides" by the soft-flowing Esopus in the foothills of the Catskill Mountains, and entertained him on return visits at his New York home and studio, or in the Long Island "Fish-house," which the naturalist re-christened "Slabsides-by-the-Sea." More than once the two roamed together around Washington, the National Capital, where in Civil War days Burroughs and Walt Whitman worked together in the Treasury Department, and where "Wake Robin" was written. During a hundred walks and talks, in woods and fields, in library and studio, the "documents" were gathered for these serial portraits, so to speak, of John Burroughs in his habit as he lived—and talked and wrote. For nearly every one of Rouland's portraits, some of which were brushed in at a single sitting, others sketched surreptitiously without the genial or meditative philosopher knowing of it at the time, carries some special note of reminiscence or comment.

One of the finest of the finished oil studies, quite the peer of the standard Yale portrait, and which ought to find a Museum niche as companion to Alexander's Walt Whitman, is the contemplative pose bearing date of 1911. Burroughs specially favored it, and wrote: "It sums me up pretty well. That's how I feel most of the time."

Further back (1903), and reflecting more relaxed moods, are: "Seated in Log Cabin, Twilight Park, Catskills—"Telling of Trip Through the Yellowstone with Colonel Roosevelt," and "Painted at Slabsides—Discussing and Cussing Nature Fakirs." The picture-record of 1907 shows Burroughs as a convalescent, visiting in the artist's home in New York, on which occasion he wrote a letter to President Roosevelt expressing his joy at the recovery of his friend's son, Archie: "When such a danger as that threatens one's child, how vain and empty seems all the applause of the world. Your affectionate, OOM JOHN."

There is a homely view of the bouldered field at Roxbury, N. Y., showing Woodchuck Lodge and the old gray barn where "Barndoor Studies" were written, and the farmer-vagabond coming up the road is Burroughs himself. Then we have a view of the old Burroughs farm, his birth-place, with the veritable "little red schoolhouse" over the brow of the hill in the middle distance, and on the right the "Maplebush" of many sugared passages in his writings.

HENRY TYRRELL.

The American School in France for Prehistoric Studies.

Professor George Grant MacCurdy has leave of absence from Yale University for the academic year of 1921-22. With Mrs. MacCurdy he sails for Europe on June 18th as the first Director of the American School in France for Prehistoric Studies. The School opens at the rock shelter of La Quina near Villebois-Lavalette (Charente) on July 1st.

An Unpublished Verestchagin.

Among the Russian "purpose painters" of the nineteenth century Verestchagin stands supreme. The great Tretyakoff Gallery in Moscow contains three rooms devoted to his works. There are many of his canvasses in the Gallery of Alexander III at Petrograd and numerous examples of his work in private collections in Europe and this country. Among them all there are few in which he does not indict the old Russian régime and in most of them he portrays the horrors of war as they are nowhere else painted. His pyramid of grisly skulls from which the sated vultures rise,



An unpublished Verestchagin, "The Morning Cloud", Toledo Art Museum, L. E. Lord.

entitled, "The Apotheosis of War, dedicated to all conquerors, past, present and to come," is but a single example of his well known style.

"The Morning Cloud," reproduced here for the first time, is an example of this Russian artist's work in an entirely new field. It is the property of the Toledo Museum of Art. To the artist's signature is added the date, 1903. In 1904 Verestchagin went to the Japanese front to secure material for a new series of war pictures. He was killed that same year when the Russian battle-ship to which he was assigned was sunk by the Japanese. This picture is, then, one of his last works if not the final canvass.

The dawn is breaking and from the embrace of the rugged mountain rises the cloud which has rested there during the night. The spirit of the mountain is the drowsy giant whose immobility seems to unite him indissolubly with the crag on which he sits. The Cloud Spirit floats upward on the "wings of the morning" wrapped in all the delicate color that the "rosy fingered dawn" flings forth. From the abyss below where sable night still lingers, an eagle rises up to greet the dawn and join the Spirit of the Clouds as she drifts lightly from her couch on the breath of the morning wind. The drawing may not satisfy at every point but the harmony of colors, shading from the heavy black of the rocks to the delicate blues and pinks of the clouds that half envelope and half expose the figure, is masterly. The whole spirit of the painting is indeed new for the painter of the horrors of war.

LOUIS E. LORD.¹

Sir Moses Ezekiel, American Sculptor.

We publish as our leading article this month the address of Mr. Henry K. Bush-Brown, delivered at the memorial service in honor of the late Sir Moses Ezekiel by the Arlington Confederate Monument Association and the Daughters of the Confederacy at the House of the Temple, Washington, D. C., March 30, 1921. This service followed in the evening the Commitment Ceremonies in the afternoon when the body of Sir Moses Ezekiel was laid to rest in Arlington Cemetery close by the base of the Confederate Soldiers Monument, Ezekiel's own masterpiece, and the Secretary of War delivered the principal address, reviewing the life of the American artist, and a letter from President Harding was read by Mrs. Marion Butler, representing the United Daughters of the Confederacy—"Ezekiel will be remembered," said the President, "as one who knew how to translate the glories of his own time into the language of art which is common to all peoples and all times." The occasion was notable as being the first time an American artist has been interred with military honors in the National Cemetery.

¹This note is supplementary to Professor Lord's article on "Some Modern Russian Painters" in ART AND ARCHAEOLOGY, vii, pp. 301-12, Sept.-Oct. 1918.]

ART AND ARCHAEOLOGY

Whistleriana in the Library of Congress.

A rare and unique exhibition has lately been installed in the Galleries of the Print Division of the Library of Congress by Mr. and Mrs. Joseph Pennell.

It consists of a part of their great collection of Whistleriana which they have generously presented to the Government and which has been thirty years, a large part of their lives, in its accumulation.

It is very unusual that so much of a man's history, the artistic, as well as the personal side of his life, can be set forth in so comprehensive, so sympathetic a manner, as this has been done by Mr. Whistler's biographers and close personal friends. The Catalogue which is issued of this exhibition is very skillfully arranged as to case and numbered items, enabling one to follow the artist's checkered, exciting and picturesque career.

There is a beautiful showing of Whistler's etchings, lithographs and pastels, books containing illustrations by him, various editions of his own publications, the famous "Ten O'Clock" and the "Gentle Art of Making Enemies," catalogues of his exhibitions, letters to friends, original documents in the Whistler-Ruskin Trial, the Eden Case and the Greaves affair, photographs of his paintings and of himself, caricatures, posters, the Rodin Memorial photographs, and the letters from the subscribers thereto—the whole an intimate and interesting history of an accomplished artist and a peculiar personality—that can rarely be gathered together.

The Collection reveals the tireless and exhaustless work of the Master's biographers, whose own accomplishment exceeds that of the artist whose dramatic life they so cleverly portray.

Their gift to the Government is a generous one and will supplement that made by Mr. Freer, whose Gallery contains Whistler's paintings and drawings, thus making Washington the Mecca for students of Whistler's Art.

H. W.

A Rare Effigy Pipe From Tennessee.

Primitive man took to sculpture earlier than to any other form of the fine arts. This was true of the cave man in Europe and was no doubt also true of the American Indian. Figures in the round of animals were the favorite models. The impulse to reproduce figures of animals familiar to man was so strong that utilitarian objects in general were made to take on effigy forms.

It is not known when the American Indian first made use of tobacco as a narcotic. We know that its use had become a fixed habit before the advent of the European as indicated by the remains of elaborate apparatus for utilizing tobacco smoke. Any one who has come under the spell of this narcotic can understand why the red man should have selected his pipe as a special object of ornamentation. Moreover, its uses were ceremonial as well as personal.

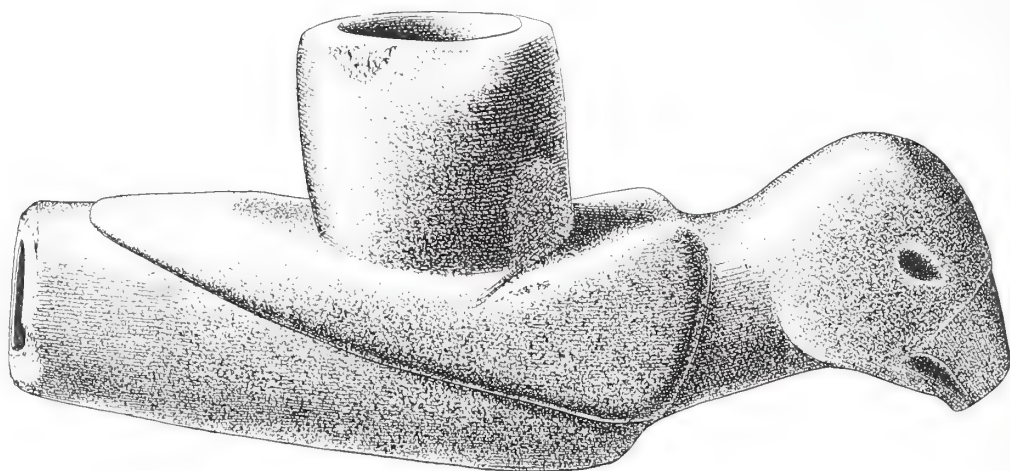
An unusually fine example of what is evidently a ceremonial pipe recently came into the possession of Mr. W. O. Whittle of Knoxville, Tennessee. It had been ploughed up in the bottom land not far from the McBee Mound (explored nearly fifty years ago by the Rev. E. O. Dunning and described in a recent publication by the author *).

This bird effigy pipe is remarkable not only for its artistic form and finish, but also for its great size. Its length is 18 inches (45.75 cm.) and it weighs 7 pounds (3.18 kilograms). The material of which it is made is a compact, fine-grained greenish-gray steatite, blackened and polished by long usage, except for the slight scars made by the plow. The effigy is that of a water bird, presumably the duck. In representing the wings, the short feathers are differentiated from the quill feathers and the tips of the wings overlap. The legs are cut in relief and the feet are brought together in a median ventral plane. It is difficult to account for the lump on the breast and the longitudinal ridge on the throat. The eye is indicated by a shallow round depression. Mr. Whittle has just located another effigy pipe from the same locality and almost identical in shape with, but only about one-third as large as, the one here figured.

The art of the mound builder reached a high stage in the shaping of effigy pipes. These are particularly fine and numerous in certain Ohio mounds, for example the Tremper Mound and Mound No. 8 of the Mound City group, near Chillicothe. From a cache in the latter, the early explorers, Squier and Davis, took about a hundred examples which were later sold to the Blackmore Museum at Salisbury, England. In the Tremper Mound, Mills and Shetrone took 136 pipes

* G. G. MacCurdy. Some Mounds of Eastern Tennessee. Proc. XIXth Intern. Congress of Americanists, Washington, 1917.

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from one cache and 9 from another. All the pipes from the first cache were intentionally broken on the occasion of their deposition; those in the second cache had been deposited in a perfect condition. The pipes from the Mound City depository had likewise been broken intentionally. All these broken pipes have been skillfully repaired. Those found by Mills and Shetrone may be seen at the Museum in Columbus, Ohio.

GEORGE GRANT MACCURDY.

Mrs. Nuttall and The Ulua River.

IN ART AND ARCHAEOLOGY, Vol. XI, No. 1-2, Mrs. Nuttall offers some comments on a vase from Honduras described and illustrated by me in the *Holmes Anniversary Volume* (Washington, 1916), and afterwards reprinted with some verbal changes and with the omission of five explanatory drawings in this magazine. As a sincere friend of Mrs. Nuttall I must express my regret that she did not consult the original article, for the volume in which it appeared is one of a serious character, with which Mrs. Nuttall cannot be unacquainted. On the other hand, it would appear that the article, even in its original form, was not sufficiently explicit to forestall the errors into which Mrs. Nuttall has unfortunately fallen. These errors are indeed quite natural for they are based in the main on misconceptions that are very prevalent and on methods that find much favor.

Mrs. Nuttall observes that I made no allusion "to the fact which is so vital and interesting" that the principal units of design which I described "are conventionalized serpents' heads."

It is true that I made no such allusion for I was under the impression that these units of design are something quite different. So clear was this impression in my mind that I contented myself with giving accurate drawings, together with a photograph of the vase and the statement that the units of design are abstractions borrowed from one of the animal forms represented on the handles. My thought was that anyone who would be likely to read my article would need no further help in identifying the units of design with these animal forms.

Mrs. Nuttall proceeds with this statement: "These serpents' heads are clearly discernible in the photographic reproduction of the vase which illustrates Dr. Gordon's article, but curiously enough, are barely recognizable in the carefully executed outline drawings." She then offers as a substitute for some of the drawings that accompanied my article certain other drawings to which she refers as follows: "To make this clear, the Mexican Artist, Sr. José Leon has made drawings from the published photographs in which the forms of the conventionalized serpents' heads and the peculiar technique of the native sculptor . . . are skilfully rendered."

Now, only one photograph has been published, and this, the one that accompanied my article, was the only one to which Sr. Leon could have had access. It shows one aspect of a cylindrical surface. The drawings published by me were made from the original object by Miss M. Louise Baker under my direct supervision and criticism. They are accurate and strictly literal. More-

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over, they reproduce faithfully the character of the carving which is vigorous, free and spontaneous.

On the other hand the illustrations that Mrs. Nuttall reproduces are inaccurate in drawing and fail to show the character of the original workmanship. The fact is that there are no serpent heads at all on the Honduras vase. The devices that Mrs. Nuttall calls serpents' heads are different ways of showing the heads of the animals that are represented with more realism in the handles of the vessel. These animals are quadrupeds and the whole design on the body of the vase is made up of parts of one or the other of these animals as follows: the front face, the profile, the paw, the ear and the jaw.

Having started with a wrong identification, Mrs. Nuttall was quite naturally led into an erroneous interpretation, for being subject to this correction the meaning which she ascribes to the design loses its only support.

In her next argument, Mrs. Nuttall makes the statement that no true marble has been found in Mexico or Central America. It is evident that Mrs. Nuttall has been generally misled on the subject of marble for she claims that the substance found in the State of Oaxaca and locally called *técali* is not marble but onyx and that this is the material from which "numerous ancient vases and vessels unearthed in different parts of Mexico and Central America . . . are made"

Therefore, the argument runs, the vase which I call marble is in reality made of onyx, and since that material comes only from Oaxaca it follows that the vase itself cannot be a product of Ulua culture, and must have been imported from Mexico.

Here are three fallacies combined to support each other. First, that the material found in Oaxaca and locally called *técali* is onyx; second, that there is no marble in Honduras; and third, that the object of which I wrote is made of onyx.

As these errors of Mrs. Nuttall are based on popular notions and a habitual looseness in the use of language by writers generally, and on a confusion of terms, they had better be set right for the sake of general accuracy. The substance called *técali* found in Oaxaca, and used by the ancient Mexicans in the practice of their arts and industries, is marble and not onyx. It is popularly called Mexican onyx and also onyx marble on account of the banded appearance that gives it a superficial resemblance to onyx. It is a carbonate of lime with a compact crystalline structure and a true marble. Onyx is a hard silicious mineral quite distinct from marble and unrelated thereto.

Geologists tell us that the Mexican marble found at *Técali* in Oaxaca was deposited in the form of stalagmite and belongs in the same class of marbles as the so-called onyx marble of Algeria, the stone that was largely used in the building of ancient Rome.

I repeat that the stone found in the *Técali* district in the State of Oaxaca in Mexico is marble and not onyx. Mrs. Nuttall's statement that it is onyx and not marble evidently arises from the popular practice of calling it onyx marble or Mexican onyx on account of its supposed resemblance to onyx. But these facts do not fully disclose the error of Mrs. Nuttall's statement that "as yet no true marble has been found in Mexico or Central America." True marble has been known within these regions for a long time. Besides the deposits of marble in Mexico already mentioned, there is a well known deposit in Honduras near Omoa, adjacent to the Ulua River. This deposit was described by E. G. Squier in his book, "The States of Central America," published in 1858, in the following words:

"The hills and mountains back of Omoa have exhaustless quarries of a fine compact white marble remarkably free from faults and stains and well adapted for statuary and ornamental use." (Page 189.)

The same words are repeated in Squier's book on Honduras, published in 1870. (Page 125.) The deposit of marble at Omoa is not of the banded variety found in Oaxaca and is easily distinguished therefrom. The material from which the Ulua marble vases are made is identical with the marble of Omoa.

These considerations would seem to dispose of Mrs. Nuttall's contention that "Until other ancient quarries are found and it is proven that a marble was obtainable in the region of the Ulua River, Honduras, one may be permitted to question Dr. Gordon's view that the vase in question is of marble and a product of Ulua culture."

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The following facts are quite clear: namely, that Mrs. Nuttall's identification of the figures on the body of the vase fails to be supported by an appeal to the figures themselves; that her drawings of these figures are incorrect and indicate an entire want of comprehension; that her interpretation of these figures is without foundation; that her proposals about the material of the vase are made regardless of the facts; that her suggestion as to the origin of the vessel is inadmissible in view of these facts, and finally since her description of the use of the vessel is based on a combination of the foregoing errors, it is clear that her ideas on that subject must also be rejected. In short, Mrs. Nuttall's article has confirmed in my mind the conviction that I formerly expressed in the following words:

"It would be useless to speculate concerning the symbolism of all this ornament as it would be to guess at the service for which the vessel was designed. We are at liberty to assume that so elaborate and refined an object had a ceremonial function and that its symbolism corresponds to ideas associated with its use, but its interpretation is quite beyond our reach."

GEORGE BYRON GORDON.

The Arts Club of Washington.

The Arts Club of Washington whose activities are attaining national importance showed its approval of last year's administration by re-electing at its annual meeting Mr. George Julian Zolnay, President, Dr. Mitchell Carroll, Vice-President, Dr. W. E. Safford, Corresponding Secretary, Mr. Roy L. Neuhauser, Treasurer, with Mr. George H. Dawson, Recording Secretary.

The reports of the various committees evidenced that never in the history of the club had its activities been so manifold and it is doubtful if any other club in the country provides functions equal in number and quality.

There were 37 concerts during the year in which 69 artists took part. Eight plays, in addition to several scenes from Shakespeare presented in costume, were produced by the Arts Club Players. Exhibitions of paintings, sculpture, architecture, and the applied arts succeeded each other in which many of the foremost artists of the country were represented.

Among the innovations initiated during the year, the most noteworthy were the Saturday evening Forums which provide the broadest opportunity for open discussion and interchange of ideas concerning the great fundamental questions in art, of interest to the laymen no less than to the artist.

Through the regular Tuesday Salons and Thursday discussions the Club has heard messages from many American and foreign speakers and the almost unlimited range of artistic and intellectual subjects touched upon may best be gathered from the following partial list of addresses, most of them illustrated by slides.

Modern English Poetry, by Charles Edward Russell; The Arts of China and Japan, Dr. A. Hrdlicka of the Smithsonian Institution; Music and Drama of the American Indian, Miss Alice C. Fletcher and Mr. La Flesche; "In A Persian Garden," song cycle by Elsa Lehman, under direction of Mr. Paul Bleyden; The Reconstruction of the Parthenon, Mr. G. J. Zolnay; The Architecture of India, Mr. R. B. Prendergast; The Spirit of Gauginism, Mrs. F. E. Farrington; Hawaii, Dr. W. E. Safford; The Vale of Cashmere, Rev. F. Ward Denys; Shakespeare as a Philosopher, Dean W. A. Wilbur, George Washington University; Problems of Journalism, Geo. P. Morris; The History of the Cartoon, C. K. Berryman; The Bell Towers of Belgium, Mr. W. G. Rice; The Lure of the South Seas, Dr. L. A. Bauer; How to Build and Judge a Play, Dr. G. W. Johnston; How to Appreciate Sculpture, G. J. Zolnay; How to Appreciate Architecture, Mr. A. B. Bibb; What is Interesting? W. A. DuPuy; The Hopi Indians of Arizona, Mr. Will C. Barnes; China Past and Present, Dr. Paul Reinsch (U. S. Minister to China); What is Beauty? by G. J. Zolnay; What is the Important Thing in Art? by Prince Bibesco (Roumanian Minister); Czecho-Slovakia, Dr. Bedrick Stepanek (Czecho-Slovakian Minister); The Psychology of the Aesthetic Judgment, Dr. Tom Williams; The Island of Yap, Mr. Claude N. Bennett.

In lighter vein was the Spring Carnival, in which a street in the old Latin Quarter of Paris was built in the club rooms, and in which everyone appeared in costume; it was an unqualified success and has demonstrated that such a carnival, conceived and carried out artistically in the best sense of the word, could and should be made a yearly event in the life of the National Capital.

BOOK CRITIQUES

Venizelos, by Herbert Adams Gibbons. Houghton Mifflin Company, Boston and New York. The Riverside Press, 1920.

All those who love Greece will read this book with the same thrill they experienced in learning the Classics. The adventures of Jason and Theseus live again in the personality of the Cretan hero of modern times who is silhouetted against the sky of history like some ancient God on the apex of his own temple; albeit no Medean magic, no desertion of Ariadne led or marred the clear vision which pierced through difficulties to prophesy results which it would bring about without the aid of the machinery of the Gods on which the ancient sooth-sayers relied. The labors of Hercules, the agony of Prometheus Bound seem but allegories of his undertakings, and remind one that the Greek dramatists and artists ever employed their mythological scenery as a setting for actual events. No where on the Earth has human character and political passions remained so true to types as in Greece.

Mr. Gibbons has outlined the biography and described the stages in the life of a remarkable man—one of the greatest statesmen of modern times. He has told us everything about him except why he was unable to hold the Greeks at the altitude of patriotism to which he had led them. For about the time Mr. Gibbons' book was issuing from the printing press M. Venizelos stepped down from power, went out from Greece—an exile without personal stain still beloved of his own party, admired by the whole world, and openly venerated by even thousands of those who voted against him in the elections which restored King Constantine to the Greek throne:

It has been always a fatality of the Balkan peoples to overthrow at repeated intervals whatever of real progress they have acquired through their own prowess or the luck of circumstances, in which their geographical position is the prize they are allowed to keep because its possession by any other one nation, or group of nations, would upset world equilibrium. One reason why so few even of the closest observers of Balkan events can grasp the paradoxes of volte-face which result from the pressure of any strong outside influences on these intensely democratic peoples is because whoever studies them closely enough to be drawn into association with them almost

invariably becomes so intensely partisan that his judgment is clouded and his utterances grow to be as intemperate as those of the native politicians and writers, which is saying a great deal!

Mr. Gibbons has not fallen into this Scylla nor been shipwrecked on that Charybdis. His book reveals clearly the mainspring of his hero's high purpose, his ardent desire for freedom of every Greek community from alien domination. It was against the intolerable thralldom of the Great Powers quite as much as against the Turks that Venizelos was chosen as leader.

In 1909 the Royal Family of Greece including Prince George of Crete were little more than the executors of the Great Powers who sent them orders and instructions as openly, if more diplomatically, as ever Rome did its Consul Herodes Atticus after whom was named the street on which stands the palace of King Constantine.

The Balkan Accord of 1912 was an unpleasant surprise to the Great Powers. Russia guided by one of her ablest diplomats merely looked over the agreement, reserving the right to restrict territorial changes and arbitrate differences. But of this not even Bulgaria took any real heed. Serbia and Greece in the second war acted on their own judgment for their common safety and aspirations. Germany was the first to recognize that these cadets among the nations had attained their majority. She sought the alliance of Greece and Bulgaria the better to make war on Serbia and Roumania. Russia already tottering in the dotage of her institutions began to lean upon her now grown up daughters for whom she had sought to obtain popular liberties greater than those she had accorded to her own subjects. Only the Latin and Anglo-Saxon States still treated the Balkans as inferiors who were not to be allowed a voice even in their own affairs.

It was with the ready consent of the Greek people that Venizelos led them to war in 1912. At his bidding they forgave the Royal Princes their previously bad stewardship, delighted to find them conscious at last that they were Greeks. This idea became the slogan of the Greek Court. Even Queen Sophia hurled it at her brother the German Emperor when hastily departing from Berlin in July, 1914. For nearly a year King Constantine endeavored in

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vain to wrest from the Entente a treaty of alliance on equal terms. Indignation at being treated like a vassal drove him to accept the contract with the Germans and to dissent from the policy of Venizelos who urged patience with the Allies and good faith with Serbia.

Venizelos' opponents declared that an independent Greece was a greater glory than the most brilliant alliances. When King Constantine arose as the champion of that independence, even against Venizelos himself, he took that place in the hearts of his people reserved for the high priest of their creed of Liberty. His mistakes and weaknesses were forgiven, his helplessness except for their loyalty and acclaim appealed to them a thousand times more than Venizelos' title of the Just.

As to the principle of the thing, dislike of Constantine and Sophia's pro-Germanism, it must be understood that only the merest minority of Greeks ever detested the Germans. Turkey and Bulgaria had been restrained by Germany alone from massacring Greeks as they never had been by the whole Concert of the Powers. Of the security which the Entente might give them there was little guarantee after Serbia had been left undefended and her whole population delivered over to martyrdom and pillage for three years.

The victory of the Allies and Greece's share in the spoils of war should have confirmed their confidence in Venizelos' leadership. The faults of the partisans and appointees of his regime were the active cause of its defeat. The persecution of anti-Venizelists and finally the assassination of Jean Dragoumis, a rival Liberal leader, in August of last year, for which barbarous crime M. Venizelos was in no wise personally responsible, horrified and outraged Peloponnesian and Athenian public opinion as much as the murder of Agamemnon must have provoked the anger of the Argive people. The younger leader's brothers and sisters, his aged statesman father, and the wide public to which his books (written in the popular tongue) appealed cried for vengeance. The story calls for a new Euripides or Sophocles to paint its horror and sadness. No real account of it can be given in the space of a book review, but it was an event which future historians cannot fail to give note in any analysis of the causes of the fall of Venizelos. The return of Constantine was the only alternative that could give peace to the nation. Mr. Gibbons himself compared the murder of Jean Dragoumis to that of the Duke d'Enghien which was the beginning of the end for Napoleon.

The tragedy unnerved Venizelos more than anything his opponents could have done. He rebuked all those who were even indirectly responsible, and ordered the punishment of the assassins. Thenceforth he refused any show of authority, submitting his party and himself to the people's judgment at the polls. No censure of the result has come from his lips or pen. In exile he has pleaded for Greece as earnestly as when he was in office. Venizelos the man will be honored in himself wherever he goes.

Venizelos' form will be the shadow in which Constantine must walk unless his own can surpass it by superior dimensions. Is there place in Greece for both? Jean Dragoumis' heresy was to declare that there could be a liberal policy in Greece without Venizelos. His aspirations to lead that policy committed him to two years of exile before his death. Conscious of the failure of his Cabinet to govern well in his absence, Venizelos preferred to make no real effort to gain a new victory at the polls. Spiritually listless he acquiesced for himself and refused to lend his sanction to any revolt of his party. Socrates himself can have drunk the cup of hemlock with no steadier hand.

M. G. D. G.

Discovery in Greek Lands. A Sketch of the Principal Excavations and Discoveries of the last Fifty Years. By F. H. Marshall. Cambridge: at the University Press, 1920. Pp. xi + 127. Illustrated. 8s 6d.

This is an attractive little sketch, with well selected illustrations of the results of excavations since 1870, written for the Cambridge Manuals of Science and Literature. It gives much information about vases, sculpture, and other art finds, as well as about archaeology and topography. The specialist will probably turn to Michaelis, "A Century of Archaeological Discoveries" (translated by Miss Kahnweiler) and to the detailed reports in the journals, but the general reader who would like to know something of the progress of discovery in Greece and Greek lands will find this a very useful book; but even the archaeologist will profit by this good brief resumé and find it a useful introduction to the subject. The material is arranged chronologically and the main sites are treated under an earlier (before 1000 B. C.) and later prehistoric period (1000-700 B. C.), an earlier (700-500 B. C.) and later historic period (500-150 B. C.). There are special chapters on Temple Sites and the Great Centers of Greek Life, Delphi, Olympia, etc. There is a useful bibliography and a list of the more important excavations in chronological and topographical order.

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- VI, No. 6 (December, 1917);
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Four sepia half-tone pictures of typical prehistoric ruins in Mesa Verde National Park, Colorado, may be obtained by sending 25 cts. to Frank A. Wadleigh, Passenger Traffic Manager, Dept. B, Denver & Rio Grande Railroad, Denver, Colo. The prints are 6x8 inches with wide margins, and the subjects are of great archaeological and educational interest.

The Greek Theatre of the Fifth Century before Christ. By James Turner Allen. Berkeley: The University of California Press. 1920. Pp. x+119. Illustrated. \$1.25.

Many books and articles have been appearing on the Greek theater and drama in the last few years, the most important being Flickinger's "The Greek Theatre and its Drama." Professor Allen has been interested in the Greek drama for many years and has already published several articles and reviews on literary and archaeological problems connected with the Greek drama. But the problem of the reconstruction of the fifth century theatre at Athens has had for him a strange fascination and he has devoted many hours to it and finally got a clue to its solution in the spring of 1918 when he published his short article "The Key to the Reconstruction of the Fifth Century Theatre at Athens." The nature of this clue is set forth in Chapter III, and illustrated by Fig. 20 on page 30. Here the inner corners of the *paraskenia* of the Lycurgen scene-building, nearest the orchestra, coincide exactly with the inner edge of the retaining wall of the old orchestra terrace, and it is shown that the inner sides of the *paraskenia* and the wall connecting them at the rear exactly fit the circle of the old terrace. The north-south diameter of the remaining portion of this terrace is the same as that of the fourth-century orchestra, for if a line be drawn between the *paraskenia* and at the same distance back from their front line as the Hellenistic *proskenenion* stood back of the Hellenistic *paraskenia* (about four feet) this line is an exact chord of the outer circle of the old terrace wall. These certainly are striking coincidences, so that it would seem that Professor Allen has really made an important discovery. He draws the conclusion that before the position of the theatre was moved, the scene building had been erected both on and about the orchestra terrace. In other words the Lycurgen orchestra was merely a counterpart of the Sophoclean and Euripidean orchestra, which was probably used also for the last plays of Aeschylus. Professor Allen further thinks (see especially Chapter VIII. "The Origin of the Proskenenion") that the fifth-century scene building served as a model for the building which replaced it later. He thinks (Chapter IV, "The Evidence of the Dramas") that the *skene* (hut or booth) which was at first a flimsy structure, came in the fifth century to be a substantial building, two stories high. The book is written in a readable, interesting and attractive style.

D. M. R.

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